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THE AMERICAN
INSTITUTE OF ARCHITECTS

WEEKLY BULLETIN

WASHINGTON, D. C.

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A State Organization of The American Institute of Architects

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Volume 24

DETROIT, MICHIGAN, FEBRUARY 7, 1950

No. 6

STATE CONVENTION TO BE EVENT OF THE YEAR

PLANS FURTHERED AT SOCIETY BOARD MEETING IN DETROIT FEBRUARY 1

The Board of Directors of the Michigan Society of Architects, at its meeting at the Detroit Athletic Club on Wednesday afternoon and evening, February 1, heard a progress report from Carl B. Marr, Chairman of the Society's Thirty-Sixth Annual Convention Committee. The Convention is scheduled at the Hotel Statler in Detroit March 9 and 10, 1950.

Present at the meeting were President Dow, Vice-Presidents Hammett and Kimball, Secretary Bauer, Treasurer Gabler, Executive Secretary Hughes, Directors Fry, Kressbach, Thornton and Vander Laan.

Carl B. Marr, Chairman of the 36th Annual Convention Committee attended and gave a report on plans formulated to date. He related the progress made by the Ladies Committee under the direction of Mrs. Suren Pilafian, as outlined in last week's Bulletin, also that the Banquet Committee has preparation for that function well in hand and that a speaker of national repute will be engaged.

He stated that registration will begin Thursday afternoon, March 9, with an informal get-together that evening, with entertainment, refreshments and travel films, something that the whole family can enjoy. There will be no group dinner scheduled Thursday.

Friday morning attendants will hear the President's address, which will include a summary of the past year's activities. This will take about one-half hour, following which there will be a program by architects in which members may take part. The three chapter presidents and vice-presidents will be assigned subjects for panel discussions. These subjects and their development will be of vital interest to members.

Suggested topics are: "What of the First Half Century, have we done a good job?" "How can Architects improve their standing with Regard to City Planning?" "If Education does not stop with a Diploma, what can be done to start the young graduate in the Direction of being Capable Practitioners?"

There will be about thirty of these, beginning Friday morning.

Friday noon there will be a subscription luncheon, at which there will be no speaker. Instead, there will be round-table discussions.

Friday afternoon there will be the principal session of the Convention, at which national leaders of the Producers Council will discuss "What's New in the Building Industry". This will be from an industry-wide standpoint rather than from a company's standpoint.

It is believed that this Convention will prove most valuable to the practitioner, both young and old. Today stress is being laid on continuing the education of the architect. Many offices send their men to such seminars and pay their expenses, believing that this is money well spent. Offices in Detroit will be asked to allow their employees a half-day off Friday afternoon, with pay, in order that they may attend the Convention. This, of course, means a sacrifice on the part of the offices, but it should be well worth while, and should encourage attendance.

The Producers Council table-top exhibits should, in itself, be worth the time of architects. Of course, we have our five-foot shelf of Sweet's catalogues, but things are not always what they seem when looking at pictures and reading the text. How much better it is to see the product, feel it and get a first-hand impression of how it works.

Let's all join hands to make this the best Convention the Michigan Society of Architects has ever held.

REAL ESTATE BROKER FINED FOR ILLEGAL LAW PRACTICE

Circuit Judge John V. Brennan, of Detroit, on January 27, found Arthur H. Bichy, a real estate broker, of 12300 Grand River Avenue, Detroit, guilty of practicing law illegally, for preparing legal documents in connection with the sale of real property.

The proceedings were brought by a committee of the Detroit Bar Association, headed by Charles Goldstein, charging that Bichy drew up a bill of sale, lease transfer, escrow agreement and bulk sales affidavit in closing the sale of a confectionery store.

The Judge sentenced Bichy to pay a fine of \$100 or to serve 30 days in jail, but suspended sentence on the ground that the principle was more important than the penalty.

The Michigan Real Estate Association, which intervened in the case, contended that a licensed real estate broker is competent and should be permitted by law to execute routine legal papers incidental to his business if he is not paid for legal work and does not hold himself out to the public as a lawyer, but Judge Brennan, in his opinion, said that limiting the drafting of such documents to the legal profession would save the public considerable trouble and result in fewer mistakes.

The opinion further said "no one contends that the standards of qualifications for a license to operate as a Real-

tor is as high as that required for the lawyer. Neither is there need for such a rigid standard.

"The respective fields of endeavor, except in the disputed twilight zone, are widely different. The legal profession is, of course, tenacious of its rights and conscious of its reciprocal obligations".

He held that Bichy's acts were "far and beyond those ordinarily performed by and permitted to a realtor in the ordinary course of his business".

In his opinion, the Judge used the term "Realtor", although Bichy is not a Realtor. That term is copyrighted to apply only to members of real estate boards.

Architects Also

This decision follows rather closely that rendered by Circuit Judge Shirley Stewart, of Port Huron, when on January 7, in Sandusky, Michigan, he ruled that Gordon A. Sheill, A.I.A., of Royal Oak, was practicing law illegally in preparing contracts for his client, Reginald Howard, of Lexington, Michigan. Since then the national A.I.A. has announced that its attorney would enter an appeal. Sheill had used standard A.I.A. forms.

Andrew R. Morison, long a member of the Michigan State Board for Registration of Architects, Professional Engineers and Land Surveyors, has a somewhat different viewpoint. He is of the opinion that it might be the best thing that ever happened to our own Registration Act to let the judgement stand, since it only strengthens registration in general, of what ever kind. It might be, he says, that if we try to break down such barriers we would weaken our own cause and it would

follow that lawyers or others should be permitted to practice architecture without licenses.

At any rate, he says, the standard form of contract need be changed but slightly, so as to state that the architect is to furnish the necessary information and figures for preparation of contracts, leaving it to the owner to have his attorney do the rest. In most cases an owner has his attorney at least check over and approve contracts, any way.

Bulletin:

I have your letter of January 26th. Thanks for your prompt attention to my request for the State Housing Code. It was delivered Saturday. If I understand rightly, I owe you for book and postage \$1.62, for which I am enclosing check.

I am still making plans to attend the convention. If I am able to go at all, I should like to leave here Wednesday afternoon and stay over the week-end.

I was very much interested in what you say about Judge Stewart's ruling. So far as the contract between Architect and Owner is concerned, in which the Architect proposes to furnish professional services to the extent of making the necessary drawings, specifications and supervising the work, he is within his legal rights even if "You have to be your own lawyer, but you have a fool for a client". He is not practicing law. But, when he draws up an agreement between owner and contractor which designates the name of the contractor, the sums to be paid and any other special agreement not covered by the specifications, he is, as I understand it, practicing law. The above agrees in general with Andy Morison's opinion. (Grand old Andy. I am looking forward to meeting the old wheelhorse again.)

In all of my work with Corporations, the only document checked and approved by the Corporation lawyer was the agreement. The Corporation lawyer, in each case, flatly refused to look into the specifications, stating that the specifications and drawings were technical problems and while part of the contract, the lawyer was not competent to pass on it, that was entirely within the jurisdiction of the Architect. The above agrees with your notation that the Owner's attorney should approve and be legally responsible for the actual preparation of the (agreement part) of the contract. See any P.W.A. or U.S. construction documents and you will find that the agreement is a component part of the contract and rates lowest in governing the interpretation of any items in conflict in entire contract.

tation of any items in conflict in entire contract.

The effect of the Supreme Court decision on recommended charges will have in practice is not clear to me at this time. I hope to get a clearer view after listening to the arguments at the convention.

Thanks for everything.

Frederick Beckbissinger

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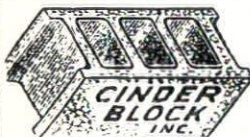
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BY WALTER JOSEPH ROZYCKI, A.I.A.

One of the most ambitious building enterprises in the Archdiocese of Detroit has been undertaken by the Rt. Rev. Msgr. Joseph V. Pfeffer, Pastor of

St. Elizabeth Parish at Canfield and McDougall Avenues.

In memory of their war dead, this Parish decided upon erecting a living



memorial which today is the new St. Elizabeth Recreation Center. The benefits, which will be derived by the parishioners in its recreational, social and educational facilities, will be a perpetual memorial to the men of St. Elizabeth's Parish who were killed in World War II.

Before it was possible to erect the building, it was necessary for the Parish to either acquire additional property or demolish an existing building which had been the parish hall.

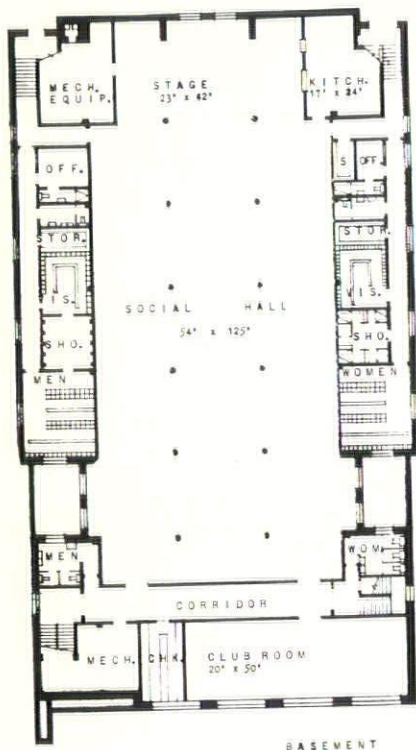
Because of an acute housing shortage and a lack of vacant property in the neighborhood, the old parish hall was demolished and the new recreation center was built on the site.

The functions applicable to the building were thoroughly studied by both Monsignor Pfeffer, his assistants, the architects, and the contractor. A limited site, off-street parking, a variety of activities and an economical plan, were a few of the obstacles that confronted the architects.

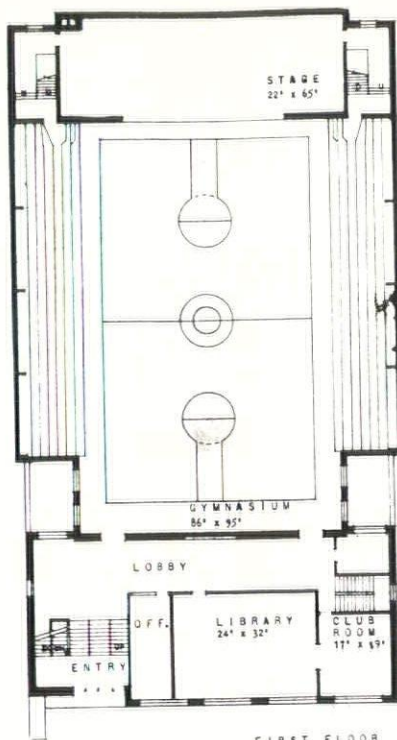
The site is bounded by existing residential property and a service alley. This necessitated legal set backs from property lines, thereby fixing the maximum dimensions in all directions as well as limiting fenestration on the sides of the building and creating the need for light and ventilation courts.

The solution was solved after an

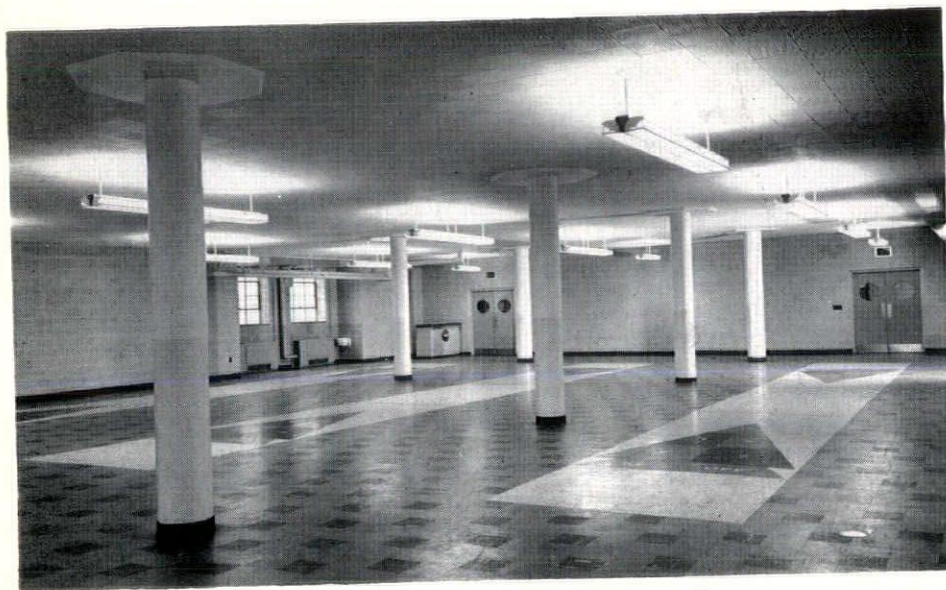
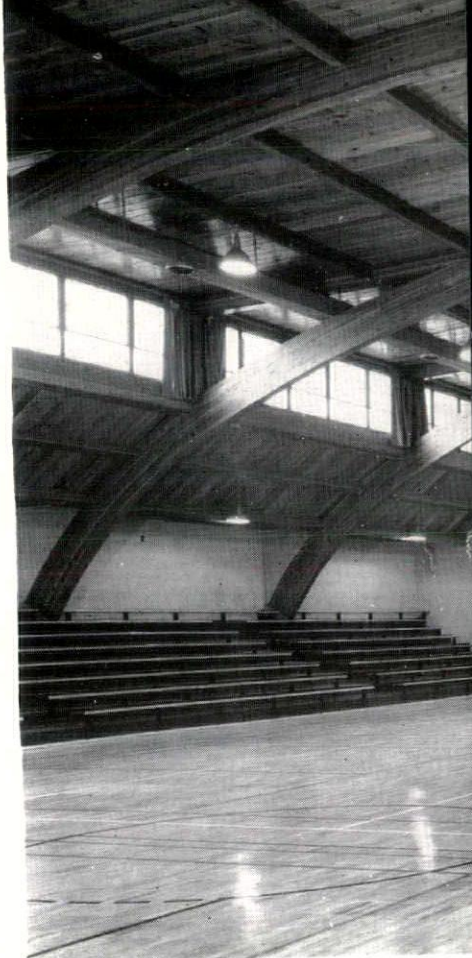




BASEMENT



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All Photos by Astleford unless designated otherwise

original scheme had been reworked to reduce several facilities, thereby obtaining a final plan that proved to be within the allotted budget of \$345,000.

The dimensions of the two and half story structure are 90' x 160'. The basement area is approximately 10' below finished grade. The ceiling heights in the basement exceed 10'. A clear ceiling was obtained by the use of reinforced concrete slab construction with no interruption by beams. The ceiling height on the first floor is 10'-0" and on the second floor is 20'-6". The height in the gymnasium area is 20'.

Facilities of the building include a gymnasium-assembly hall with a 90' basketball floor which also accommodates other indoor sports. There are permanent seats for 800 spectators and temporary seats for 200 spectators. Used as an auditorium, 1500 spectators can be seated.

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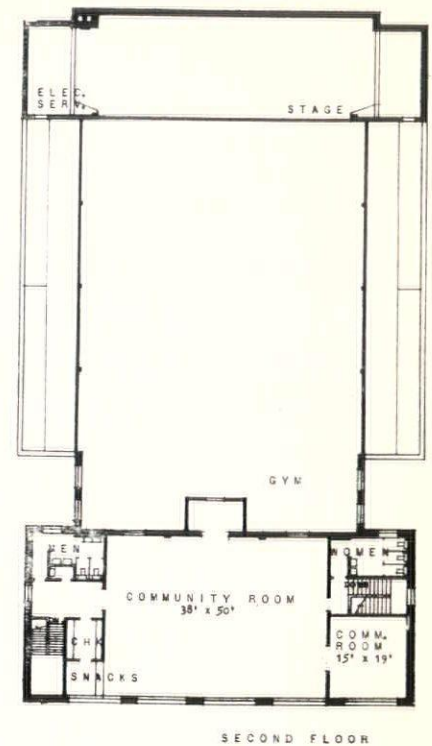
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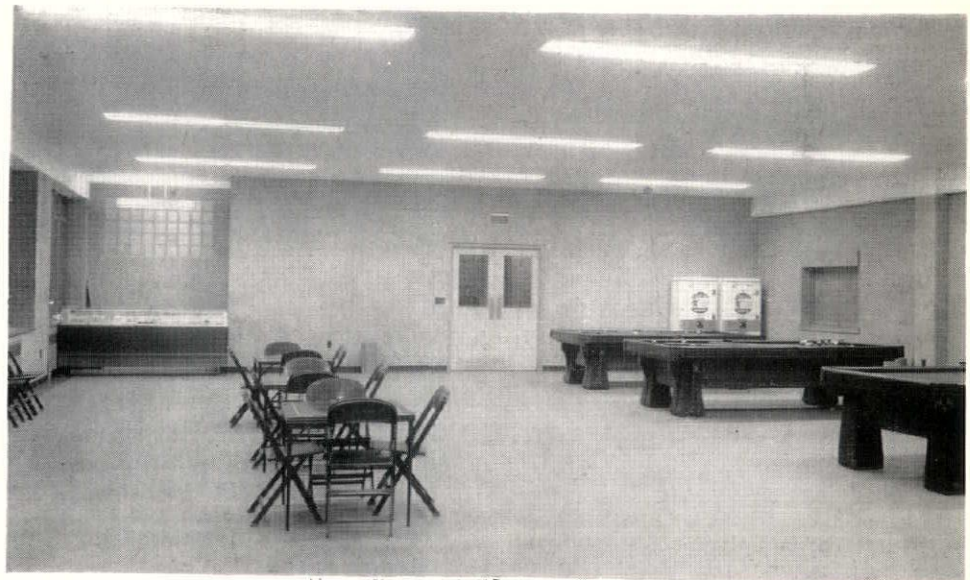
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be accommodated. The stage is 22' x 36' with a 36' proscenium arch opening. Completely equipped lighting and public address systems are employed on the stage.

A social hall-dining room is beneath the gymnasium which seats 1000 persons and 500 diners. A modern kitchen serves this area. The locker and toilet rooms are adjacent to this area and are located beneath the permanent seating area of the gymnasium. Locker facilities are provided for men and women, visiting teams, and in the individual coaches' rooms.

There are two 20' x 60' community rooms, two 15' x 20' committee rooms, a 24' x 32' library, a snack bar, and a director's office which controls the activities and entrants into the building and the main lobby. The director's office also has complete con-



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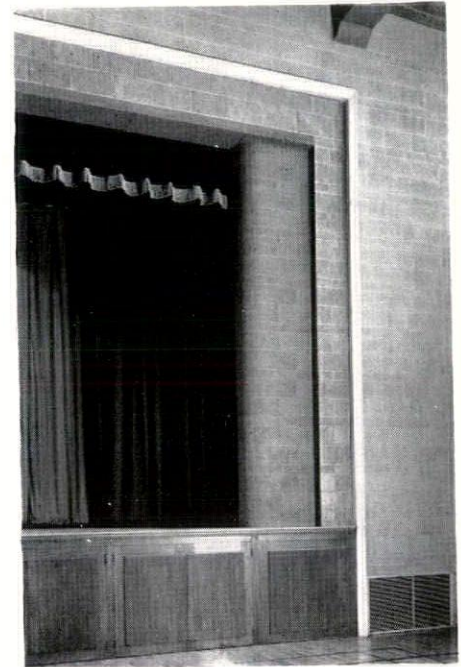
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tact with each room and with the other buildings of the church group by an inter-communication system.

The building is of masonry and steel construction and employs the use of laminated wood trusses over the gymnasium area. Interior walls are of cinder block and structural glazed tile.

All ceilings, except the gymnasium, are of acoustic tile. The gym ceiling has exposed wood plank and purlins with a natural finish, and there is monitor-type steel sash fenestration in the ceiling of the gymnasium. The floor of the gym is wood block. The corridor and locker room floors are terrazzo, and all the community and club room floors are covered with asphalt tile.

Natural light is obtained in all of the areas except the social hall in the basement. Glass block has been used for daylighting the locker room areas. The club rooms have an abundance of glass area, and together with the color scheme of the walls and ceilings, a spacious atmosphere is created throughout all of these rooms.

Fluorescent lighting is used in all of the club rooms and social rooms; the

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lobby, corridors, gymnasium and locker rooms have incandescent lighting.

Mechanical ventilation is used throughout. The heating system consists of steam heated convectors supplied from a central boiler plant and supplemented by unit ventilators and forced warm air units in the gymnasium.

Ironspot brick and Indiana limestone were used on the front and a portion of the side elevations. However, as an economical factor, common brick was used on the sides and rear of the building.

The plan of the building has proven successful insofar as the activities within the structure are concerned because it has been possible to conduct 14 various activities or functions at one

ROBERT L.
SVOBODA



time without any activities conflicting with each other.

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Full details of the Truscon Intermediate Classroom Windows are available from the Truscon Steel Company, Advertising Department, Youngstown 1, Ohio.

JACKSON HEADS LOCAL AGC

The Associated General Contractors of America, Detroit Chapter, Inc., at its Annual Meeting held at the Detroit Athletic Club the evening of January 18, 1950, elected the following named officers:

President—Bert B. Jackson, Kuhne-Simmons Co., Inc.

First Vice President—Chas. H. Richert, J. A. Utley Co.

Second Vice President—Frank H. Taylor, F. H. Taylor Co.

Treasurer—John Cooley, John Cooley Co.

Directors—Glenn J. Lamont, Industrial Construction Co.; Leet M. Denton, Denton Construction Co.; W. R. Bryant, Bryant & Detwiler Co.

Ralph A. MacMullan is Secretary-Manager and John E. Kinsella is Assistant Secretary. George W. Combs is Administrative Assistant; Berthen a Brown, Office Secretary and Marilyn Copper, Stenographer, complete the staff.

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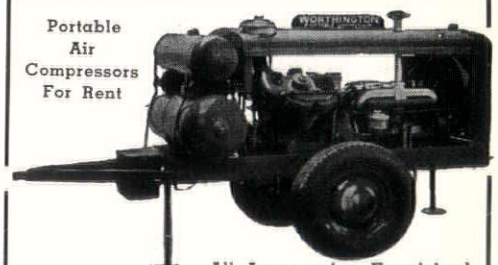
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NEW OFFICERS, DIRECTORS AND COMMITTEES FOR 1950

Now that the annual meeting and election, and the organization meeting of the Board of Directors is over, the Exchange begins its 1950 operations with the following:

The new president is W. WILBUR WHITE, a plumbing and heating contractor operating under his own name.

Henry A. Manley, a marble contractor (H. A. Manley Marble Company) and Munro Aird, a plastering contractor operating under his own name, are vice presidents.

Nelson H. Malow, a carpenter contractor (N. H. Malow Company), continues as treasurer.

Edwin J. Brunner and John L. McGarrigle continue as secretary manager and assistant secretary manager respectively, (non elective full-time jobs).

Besides the elective officers named above, the following are on the Board of Directors, Carl W. Dambrun of the Pittsburgh Testing Laboratory; Stanley S. Ernst, of Ernst Fuel and Supply Company; Alger E. Nelson of the Boulevard Transfer Company; Joseph Wallich of the Wallich Lumber Company and John (Jack) Wettlaufer of the Stibbard Construction Company.

Standing committees are as follows:

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Everett G. Bush, Chas. Sexauer Rfg.
Edward Horning, Detroit Lumber Co.
Nelson H. Malow, N. H. Malow Co.
S. Vern Taylor, Concrete Steel Corp.

Legislative Committee

Mervyn G. Gaskin, Taylor & Gaskin
Burlin H. Ackles, The Rayl Co.
Mark Atkin, Atkin-Fordon Co.
Dr. Clarence L. Candler, J. D. Candler Rfg. Co.
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A State Organization of The American Institute of Architects

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Volume 24

DETROIT, MICHIGAN, FEBRUARY 14, 1950

No. 7

DETROIT CHAPTER MEETING FOR OPEN DISCUSSIONS

RACKHAM MEMORIAL BUILDING, WEDNESDAY, FEBRUARY 15
DINNER AT 6:30 P. M.

As President Morison announced at the last meeting of the Chapter, the February 15th meeting will be devoted to an open discussion by members of the Chapter, in a closed meeting restricted to members only, of the most vital questions affecting the practice of architecture in the Detroit area.

The purpose of this meeting will be to allow you to exchange some of your professional experiences with other members, and to determine what courses the Chapter should follow to serve you best in the practice of architecture.

Your program committee is sure that you will benefit appreciably by attending this meeting, both in the information you will take with you and in the influence you will exert on the Chapter's policies.

If you have problems, come and tell us about them. If you haven't, come and tell us how you do it.

The specific subjects that will be discussed will be determined largely by the preferences indicated by the attending members. The following is a list of some of the subjects that have been suggested. We will cover as many of them, and others, as we have time for.

1. To what extent are engineers and unauthorized persons practicing architecture and what can the Chapter do about it?
2. How can architects raise the quality of their services without operating unprofitably?
3. How closely are The Institute's recommended fees followed, and what can we do to improve the basis for charging fees?
4. What more can the Chapter do to have more private architectural offices retained for city work?
5. Should the Chapter publicize the value of architects' services?
6. How is modular coordination helping the architect?
7. Should the architect's practice be broadened to include such fields as furnishings and landscaping?
8. What more can the Chapter do to improve the profession's relations with the public?

P. S.—During the dinner we will play recordings of some of Robert W. Schmertz's witty and spicy songs. Schmertz is a Pittsburgh architect who has made a name for himself as an entertainer through the medium of one of architecture's unallied arts.

Suren Pilafian, Program Chairman

Below: A view of Detroit Chapter dinner meeting, Jan. 18. At President Morison's suggestion, Program Chairman Pilafian engaged Oscar Stonorov as speaker. Eighty-six were at dinner, the auditorium was well filled for the lecture.

Coburn Photo



PHOTOGRAPHIC LECTURE TO COORDINATE WITH EXHIBIT

The Detroit Institute of Arts
Wednesday, Feb. 22, 8:00 P.M.

SUBJECT: "The Contemporary Photographer's World"

SPEAKER: Arthur Siegel

Admission by season ticket—or \$1 for single admission, including tax

This lecture, the fourth in the series presented by The Metropolitan Art Association, is planned to coordinate with the photographic exhibit at The Detroit Institute of Arts, February 14-28.

Trained under Moholy-Nagy at the Institute of Design in Chicago, Arthur Siegel is today one of the leading experimental photographers in the United States. Before the war he taught photography and did experimental work in Detroit, where he was the local photographic representative for Life Magazine. During the war he worked with the O.W.I. in Washington. From 1945 to 1949 he was the head of the Photography Department of the Institute of Design in Chicago. He has lectured and held one-man shows throughout the country. In 1948 an exhibit of his photographs was given in London, England.

ARCHITECT HARFORD FIELD IN NEW MICHIGAN OFFICE

Harford Field, A.I.A., formerly a member of the Chicago Chapter, A.I.A., has moved to "Hartheoma" on Glen Lake, Michigan, and established his office at 153 East Front Street, Traverse City. He has transferred his Institute membership to the Western Michigan Chapter.



Harford Field

Educated at the University of Illinois, Mr. Field is a senior registered architect with the National Council of Architectural Registration Boards. He formerly lived and practiced in Hinsdale, Illinois, a suburb of Chicago, where he did many fine homes and country estates, country clubs, churches, radio broadcasting facilities, public utility buildings and offices, store modernization and industrial developments.

In Traverse City he has designed the new bus terminal and the new Wesleyan Methodist Church.

Bulletin:

We are calling to your attention the requirements of Section 17 of Act 285 of the Public Acts of 1909 as amended.

We find places where women are employed that do not comply with this law. They do not supply separate toilet

Every institution employing two or more women must be supplied with proper wash and dressing rooms. The law requires these to be kept in a clean and sanitary state. Employees must have reasonable access to them. If one or more women are employed, an adequate number of separate and distinct toilets must be provided for the use of each sex, and plainly so designated.

—Section 17, Act 285,
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If the required facilities are installed in the original structure your clients would be in compliance with the law and will save additional expense in the future.

We are asking you to inform your members of this law and requesting their cooperation in planning to have the required facilities installed at time of construction.

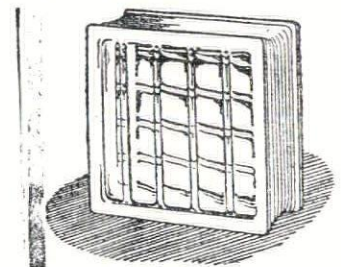
Your cooperation with this request will be appreciated.

Sincerely yours—John Reid, Commissioner of Labor, State of Michigan.

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Marlite Michigan representative is William E. Ogden, President of the Producers' Council, Michigan Chapter, 6432 Cass Avenue, Trinity 5-6300.

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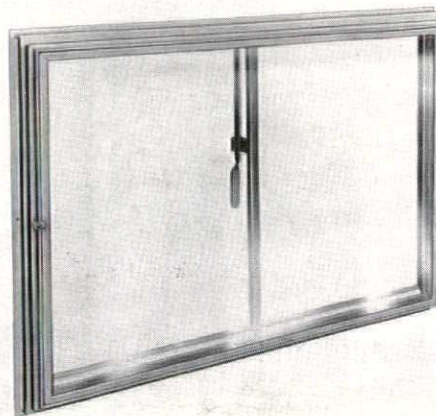
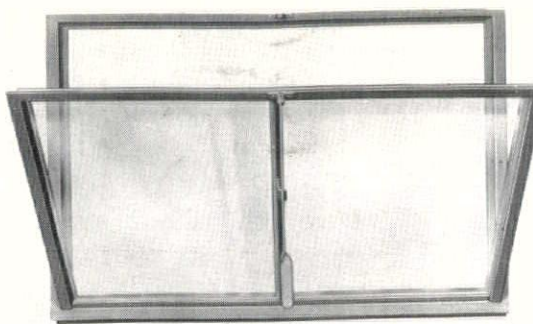
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A State Organization of The American Institute of Architects

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Volume 24

DETROIT, MICHIGAN, FEBRUARY 21, 1950

No. 8

LAST CALL (BUT ONE) FOR THE SOCIETY'S CONVENTION

The Next Issue of the Weekly Bulletin will be the Convention Number, so now is the time and here is the opportunity to make your reservations at the Statler and plan to attend the 36th Convention.

Opportunity knocks for architects of Michigan to do a favor to themselves as well as to the officers, directors and members of the Michigan Society of Architects, by attending its Thirty-Sixth Annual Convention at Hotel Statler, in Detroit, March 9 and 10, 1950. There is in prospect a goodly attendance from the Western Michigan Chapter and the Saginaw Valley Chapter. It would be too bad if the host Chapter (Detroit) did not respond with good representation.

Registration will begin Thursday afternoon, March 9, following which there will be an informal get-together and viewing of the Producers' Council table-top exhibits in Rooms 1404 and 1406. Thursday evening the informality will continue with a smoker for ladies and gentlemen in the Bagley room where there will be entertainment, refreshments and a travel film.

The Convention will officially open Friday morning with the Address of the President, Alden B. Dow, in which he will review briefly the activities of the Society for the past year, including those of the principal committees. This will require about one half hour, following which there will be panel discussions led by the president and vice-presidents of the three state chapters.

Friday noon there will be a luncheon in the Bagley Room at the Hotel, at which there will be no scheduled speaker, but instead round-table discussions. The Ladies Luncheon Friday noon in the Terrace Dining Room, will feature a style show.

The Friday afternoon program has been turned over to the Producers' Council, for discussion of "New Developments in Building Materials and Products", with three companies participating in each of two panels. There will be visual demonstrations, slides and live action. This is something that architects, both principals and employees, cannot afford to miss. The

speakers will be leaders on the national level and will develop their themes on an industry-wide basis rather from that of their companies.

Offices, large and small, are being urged to allow their architectural employees Friday afternoon off with pay, in order that they may attend this session of the Convention. It will be well worth while.

The Michigan Building Industry Banquet, concluding event of the Convention, will occupy the Grand Ball Room, Wayne Room and Bagley Room at the Statler—all the facilities they can furnish for a banquet. Roger Allen will be toastmaster and the speaker will be William Hazlett Upson, writer, humorist and lecturer of Alexander Botts fame—that super-salesman of Earthworm Tractors.

This year the Convention has been shortened so as to not take too much time away from your business. Let's take advantage of it to the fullest extent.

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WILLIAM HAZLETT UPSON TO BE M. S. A. BANQUET SPEAKER

William Hazlett Upson, author of the famous "Earthworm Tractor" series for the **Saturday Evening Post** and a half dozen volumes of light fiction, dislikes being labeled a humorist, but most of his remarks to be delivered here on March 10, at the Michigan Building Industry Banquet are expected to be in a jocular vein.

Upson was born in Glen Ridge, New Jersey and fought in World War I as a private in the 13th Field Artillery in France, an outfit that was first horse-drawn and later mechanized. It was here that he became interested in tanks; and when he was mustered out, he took a job with a tractor company and spent five years travelling over most of the United States and Canada demonstrating and repairing caterpillar tractors.

Bill Upson's short-story writing career began quite by accident. His career as a tractor salesman was interrupted in 1922 by a serious operation. During the long convalescence which followed, he wrote a story and submitted it to **Everybody's Magazine**. A second story was immediately purchased by **Collier's**. Three rejection slips followed the two acceptances, but Upson was sold on the idea of a literary career and was more than willing to forsake his job as a tractor salesman. However, he didn't get away from the tractor business, for, in the literary

character of Alexander Botts—the epitome of all good salesmen everywhere and the character for which this author is best known—Upson continues to deal in tractors and the tractor business.

Though Upson has made his career a combination of writing and selling, he had trained himself originally for scientific farming. He took an agricultural course at Cornell University and after graduation in 1914 found a job on a farm which only terminated with America's entry into World War I.

Upson now makes his home in a Vermont village where he is a member of the Board of Trustees and of the Chamber of Commerce. He spends a lot of time in New York City resting, he says, from the rigors of rural life. He is married and has two children.

The titles of his published books are: "Earthworms Through the Ages", "How to Be Rich Like Me", "Botts in War, Botts in Peace", "Keep 'em Crawling", "The Piano Movers", "Alexander Botts, Earthworm Tractors", and "Earthworms in Europe". Altogether he has published more than 100 stories in the **Saturday Evening Post**. He has completed work on a new book of tractor stories entitled "Hello, Mr. Henderson". A motion picture, "Earthworm Tractors" with Joe E. Brown in the starring role was based on his **Saturday Evening Post** series. Other magazines to which he has been frequent contributor are **Woman's Home Companion**, **Esquire**, **American Legion Magazine**, and various magazines in England. His stories have been translated into Spanish, French, Czech, German and published in Cuba, Argentina, France, Czechoslovakia and Germany.

From **Fortune Magazine**, Nov. 1947:

"Alexander Botts, fifty-five, sales manager of the Earthworm Tractor Co., Earthworm City, Illinois, is the best known and best loved of U. S. salesmen. William Hazlett Upson's **Saturday Evening Post** accounts of the extraordinary behavior of Botts in nearly thirty years of selling heavy machinery have made Botts almost as solid a figure in American folklore as Paul Bunyan, Rip van Winkle, or Little Eva. Botts himself would remark that these other legendary characters are meager stuff.

"The Botts selling career, the Botts selling technique, and the Botts character have emerged over the years largely from a series of reports written by Botts to his superior, Gilbert Henderson, and from the replies of the bewildered, harassed, and incredibly patient Mr. Henderson. Henderson might

have been warned what he was up against by Botts' first job-seeking letter of March 15, 1920. 'I have decided you are the best tractor company in the country, and consequently I am giving you the first chance to hire me... I'm a natural born salesman...'

"The pattern of Botts is in the heroic tradition—American-style. He is always in deep trouble. Flaws in his own character—such as his brashness—compounded with acts of God, the 'interference' of his home office, and the machinations of competitors put Botts in situations that would overwhelm any ordinary citizen. Botts overcomes seemingly insurmountable obstacles by the use of incredible ingenuity, resourcefulness, and physical energy.

"In selling his beloved mechanical monsters Botts has traveled the U.S. up and down and crosswise. He has wallowed in the mud of Mississippi levees, rubbed his ears against the frosts of Maine, gasped in the desert heat. And he has suffered. Firmly believing that the consummation of a sacred 'sale' is much more important than fol-

(See BILL UPSON—Page 4)

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ESD & ASME HEAR TALK ON DETROIT RAPID TRANSIT PLAN

By TED SEEMEYER

"By increasing the gasoline tax two cents and with the expenditure of \$228,344,100, Detroit and its environs can become the leading exponent in the finest network of expressway and rapid transit systems in the country. As it now stands, relatively speaking, Detroit's present system, which has been battered around for 30 years, is no better or no worse than some cities in teeming China."

These beliefs were expressed by Dr. Thomas Conway, Jr. of Philadelphia, president of the Conway Corporation, technical advisor to the Detroit Rapid Transit Commission, in his talk on Modern Rapid Transit plans for Metropolitan Detroit at a joint meeting of The Engineering Society of Detroit and the American Society of Mechanical Engineers, attended by 850 interested and civic-minded men and women on January 25 in the Rackham Memorial Building, Detroit.

At the dinner attended by 300 preceding the lecture, W. P. Thomas, chairman of the Civic Affairs committee, E.S.D., introduced the many prominent guests at the speaker's table who are interested in the welfare of Detroit's transit future and the Metropolitan area as a whole.

Among them were: Miss Helen Fassett, member of the City Plan Commission and the staff of Smith, Hinchman & Grylls; Dr. Alfred H. Whitaker, member Detroit City Plan Commission and president of the Detroit Historical Society; H. S. Walker, director of research, Detroit Edison Co. and chairman of Detroit section, A.S.M.E.; Frank H. Riddle, vice president, Ceramic Division, Champion Spark Plug Co. and president of E.S.D.; Thomas C. Hanson, president, Rapid Transit Commission, City of Detroit; Howard K. Gandelot, secretary, Detroit Section, A.S.M.E.; Del A. Smith, Detroit City Council; John H. Witherspoon, Detroit City Controller; E. C. Balch, chief engineer, Michigan Bell Telephone Co. and

George R. Thompson, Detroit City Engineer.

Leroy C. Smith, Wayne County Highway Engineer, Board of County Road Commissioners; John H. Hunt, General Motors Corp., member Civic Affairs Committee, E.S.D.; Joseph R. Parker, J. L. Hudson Co.; Leo J. Nowicki, Gen. Mgr., Dept. of Street Railways; Grant S. Wilcox, Jr., Plymouth Div., Chrysler Corp.; V. J. Snyder, General Electric Co.; J. H. Spurgeon, Chairman program committee, Detroit Sec., A.S.M.E.; F. P. Zimmerli, chief engineer, Barnes, Gibson, Raymond, Div. Associated Spring Corp.; Allen B. Crow, president Detroit Economic Club, and George W. McCordic, Engineer-Director, Huron-Clin-ton Metropolitan Authority.

James B. Steep, J. P. Hannon, Ernest O. Knight, Willis Hall, Milton C. Selander, Edward M. Walker and Edmund Kuhlman, all of the City Plan Commission; F. D. Campbell, Detroit Edison Co. and member of Civic Affairs Committee, E.S.D.

George F. Emery, Planning Director, City Plan Commission; Fred P. Sisson, Secretary, Detroit Rapid Transit Commission; Harry C. Coons, Deputy Commissioner, Chief Engineer, State Highway Dept.; Howard Cox, representing Traffic Safety Assoc. of Detroit; Stephen J. Carey, representing Corporation Counsel, City of Detroit; T. Allan Smith, member Detroit Rapid Transit Commission; A. F. Malo, City Traffic Engineer and Rodney Baxter, member of Rapid Transit Commission of City of Detroit.

Andrew R. Morison, President, Detroit Chapter, The American Institute of Architects, represented the architectural profession at the meeting.

Conway gave great credit to the Commission for the results of the work and demonstrated his talk by colored slides, pointing out the remarkable increase of Detroit's suburban population in the last ten years, in some cases as much as 200 per cent, and all this in spite of the relative slow transportation prevailing in comparison with that furnished by other cities with rapid transit.

In 1970 the metropolitan area's population will be 2,975,000, according to estimates of the City Plan Commission.

Conway said that in the past most of the estimates made in connection with early rapid transit investigations underestimated the populations growth and hence it was most essential to get the best evidence available.

He cited the fact that in New York 48 stores have established branches in rural areas. The only method of minimizing dispersion of department stores here is rapid and safer transportation to downtown Detroit where a larger selection of merchandise can be made.

The speaker said that in working out the plan careful consideration was given the fundamental problem of right-of-way. The survey showed the railroad lines were impractical; elevated railroads were rejected because

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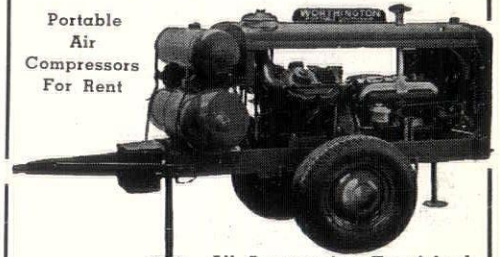
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of their unattractive appearance and the depreciation of adjacent property values; wider elevated structures carrying rapid transit tracks in the center mall bordered by vehicle roadways were also found wanting; the last because of the required minimum width of 111 feet with additional space necessary at stations and at the location of access to roads. If a parking strip were added to each roadway for incapacitated vehicles, the deck would be at least 133 feet wide. "What would the area under it become in residential districts?" he asked.

As an example, Conway cited the absence of an emergency parking strip on the San Francisco-Oakland Bridge which has cut its actual capacity to 4,000 vehicles per hour, although it should have been 6,000 vehicles per hour.

A 133-foot wide deck is necessary. Subways were also considered but the cost is prohibitive except for short stretches in the downtown area.

By process of elimination, Conway said the final conclusion was reached that an expressway with provisions for rapid transit was the solution.

He pointed out that the Edsel Ford and Lodge Expressway should have had a center mall for rapid transit.

"The required width of a center mall for a two-track line is 33 feet between stations and 55 feet at stations, which, under the plans submitted, are roughly 1.5 miles apart on the average. The estimated additional cost of the expressway with such a rapid transit center mall is \$775,000 per mile, as compared with \$7,800,000 per mile—the cost of the Expressway without the center mall. In other words, the center mall adds 9.4 per cent per mile to the cost of the expressway itself, which includes not only the cost of the right-of-way, but the cost of excavating, bridges, sewers, water mains, etc. necessitated by the longer distance between the top of the slopes. The use of the expressway, therefore, is the only cheap and feasible method of providing a rapid transit right-of-way."

The Expressway Priorities Committee has recommended the following in the order in which they should be built.

1. Extension of the Edsel Ford Expressway from John R to Connor.
2. Widening of Jefferson Ave. to afford larger capacity connection between John C. Lodge and Hastings-Mound Expressways.
3. Construction of Grand River Expressway from Gratiot to Berg Road.
4. Extension of John Lodge Expressway from Pallister to connection with Woodward at McNichols Road.
5. Construction of Hastings-Mound

Expressway from Jefferson to Caniff.

6. Construction of an extension of Grand River Expressway from Wyoming to connection with James Couzens Highway. (This last does not figure in the rapid transit plan.)

The order of the greatest need, in the opinion of Rapid Transit Commission is:

1, Grand River Expressway; 2, Lodge Woodward Expressway, and 3, Hastings-Mound Road Expressway. This is based upon the use of the center mall of adequate width in each expressway, as built, for rapid transit lines.

The Commission recommends the creation of a Detroit Metropolitan Transit Authority, the authority to take over the D.S.R. property as well as rapid transit line and operate the two as one.

It was emphasized that the center malls be reserved on all future expressway rights-of-way on which free-running trains of from 10 to 12 cars with two-man crews, could operate at speeds as high as 63 miles per hour between stops, carrying 500 to 600 persons without standees.

It was felt that all the communities in the metropolitan area should band together to obtain a gasoline tax increase of two cents per gallon. This would have to be brought about through the State Legislature.

A question and answer forum took place after the talk which was entered into spiritedly by the audience.

BILL UPSON

(Continued from Page 2)

lowing the rigid letter of the law, he has fretted in more than a few hoose-gows. He has endured bruises, strained muscles, and broken bones. The fantastic difficulties that invariably rise up before him are, to Botts, merely a welcome challenge to his talents. 'It's a good thing you didn't send an ordinary man on this job . . .'

"While the basic pattern of the Botts stories seldom changes, the variations are fascinating and the Bottsophile is never bored. Botts is ever gullible, being as much a sucker for a hard-luck story as for a salted gold mine. He is often childish (in preparation for selling a tractor to an English lord he toggled himself out in cutaway, gray derby, and spats). He is vain, naive, painfully candid, occasionally plain stupid. He is indefatigable. When he says, 'Having once set my hand to the plow, I will never, like Lot's wife, look back,' he is guilty of understatement.

"But the Botts quality that has endeared him to millions of followers is, of course, his fiendish ingenuity. Who but Botts could sell a tractor in Venice? Who but Botts could have saved the unfortunate Army lieutenant who, in midwinter, built a bridge over a non-existent river? (That one was duck soup to Botts; he merely diverted a river so that it ran under the bridge.)

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Volume 24

DETROIT, MICHIGAN, FEBRUARY 28, 1950

No. 9

M. S. A. THIRTY-SIXTH ANNUAL CONVENTION NUMBER



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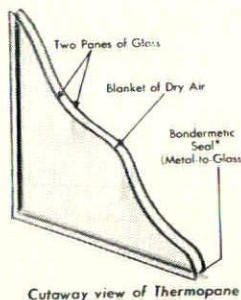
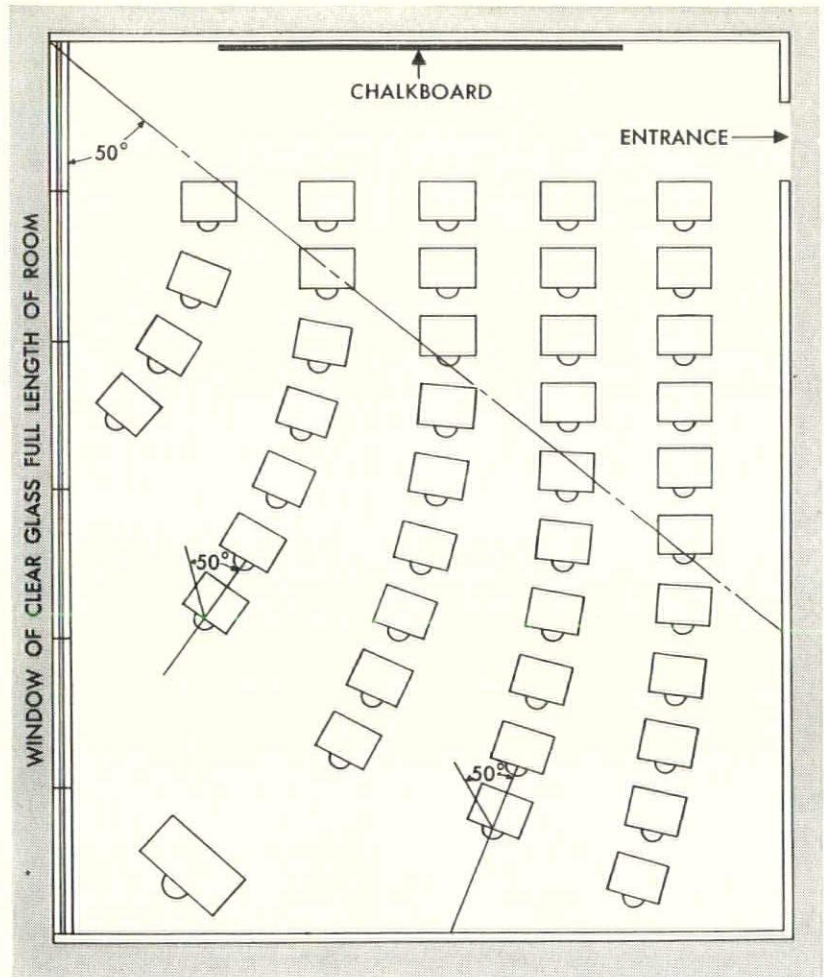
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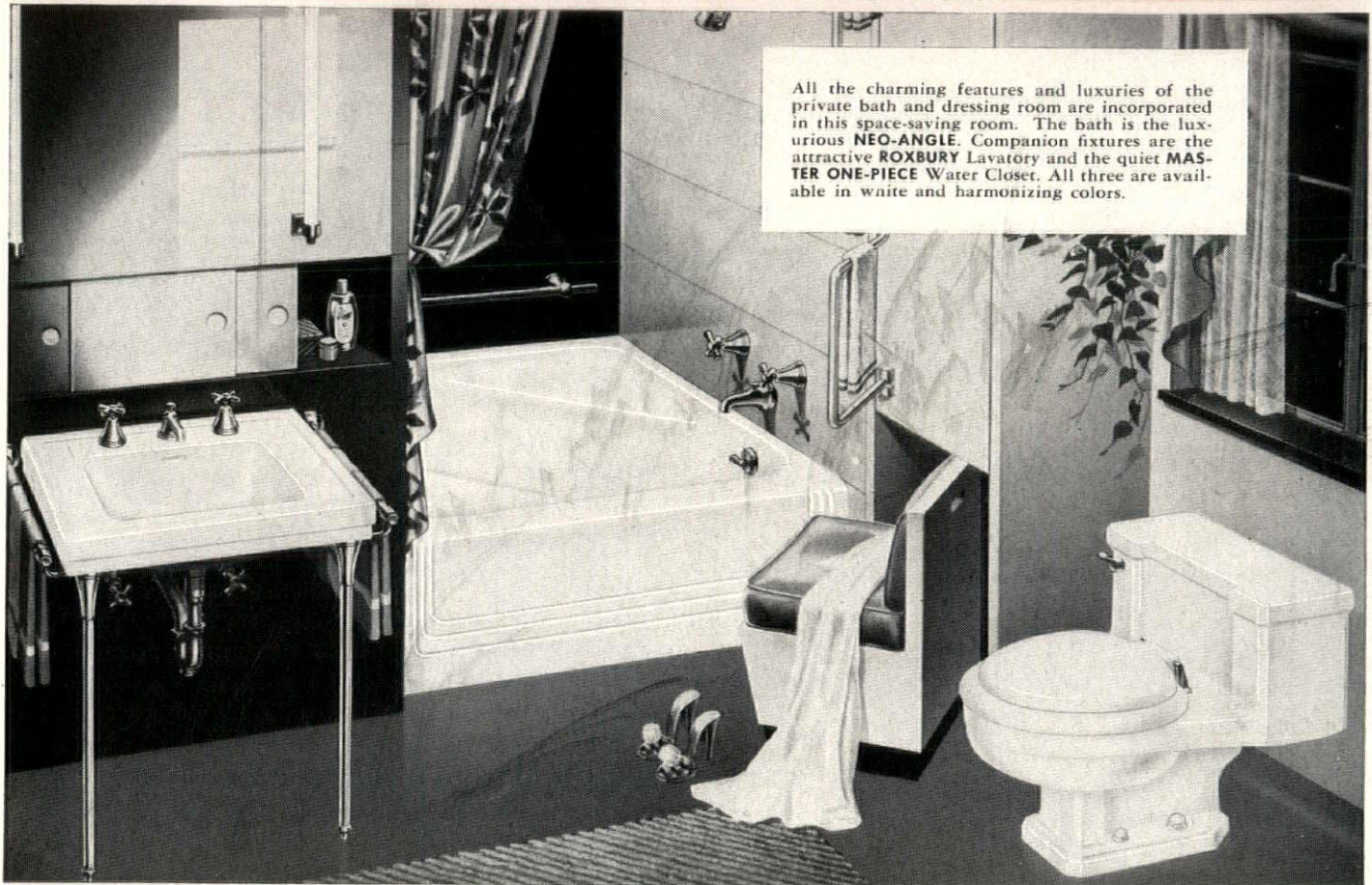
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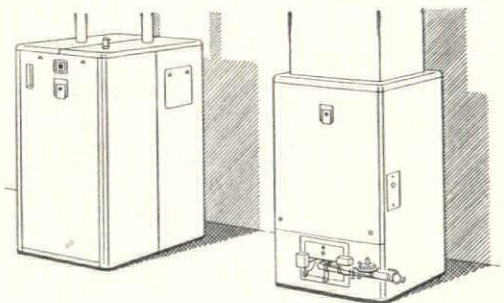
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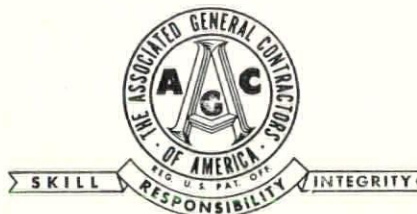
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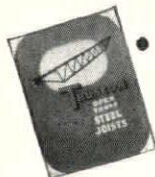
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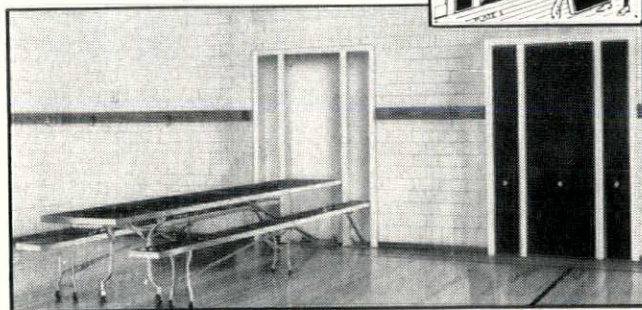
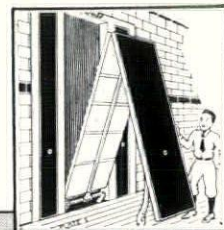
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Weekly Bulletin

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Talmage C.
Hughes, F.A.I.A.
Editor

Feb. 28, 1950

Theodore G.
Seemeyer, Jr.
Adv. Dir.

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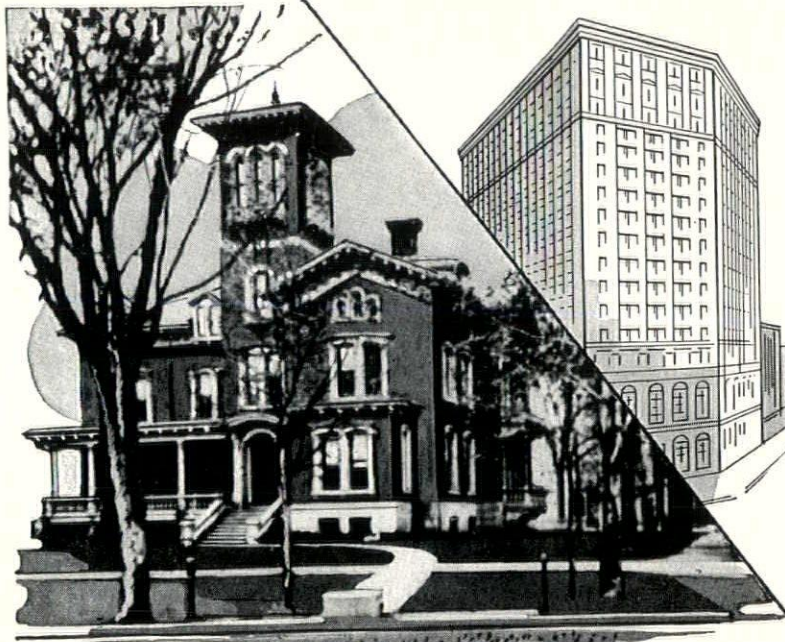
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MICHIGAN SOCIETY OF ARCHITECTS THIRTY-SIXTH ANNUAL CONVENTION HOTEL STATLER, DETROIT *March 9 and 10, 1950*

THURSDAY, MARCH 9, 1950

- 2:00 P.M.—Registration, Mezzanine Floor, Statler, Registration \$2
Informal Get-together, viewing of Producers' Council Table-Top Exhibits, Rooms 1404-1406
- 7:30 P.M.—Smoker, Bagley Room; Entertainment, Refreshments, Travel Film, Ladies Invited (No Group Dinner Scheduled)

FRIDAY, MARCH 10, 1950

- 8:00 A.M.—Breakfast Meeting of the Board of Directors,
Parlor D Statler
- 9:00 A.M.—Continuation of Registration
- 9:30 A.M.—Official Opening of the Convention, English
Room, President Alden B. Dow Presiding
Greeting to the Convention by the President
In Memoriam
Report of the Treasurer of the Society,
Cornelius L. T. Gabler
Report of Auditors for the Treasurer's Report
Adrian N. Langius
- 10:00 A.M.—Panel Discussions—"How can Architects
Become More Active in City Planning?"
Speakers: Andrew R. Morison, President,
Detroit Chapter, A.I.A.
Chris Steketee, President, Western Michigan
Chapter, A.I.A.
Donald A. Kimball, President, Saginaw Valley
Chapter, A.I.A.
Open Discussion
"If Education does not stop with a Diploma,
What shall we do to start the Young Gradu-
ates in the Direction of being Capable Prac-
titioners?"
Speakers: Charles B. McGrew, Vice-President,
Detroit Chapter, A.I.A.
George W. Sprau, Vice-President, Western
Michigan Chapter, A.I.A.
John MacKenzie, Vice-President, Saginaw
Valley Chapter, A.I.A.
Open Discussion
- 12:30 P.M.—Luncheon, Bagley Room, Round-Table
Discussions
Ladies' Luncheon, Style Show, Terrace Dining
Room
- 2:00 P.M.—Panel Discussion, English Room
Sponsored by Producers' Council
"Planning for Modern Toilet Rooms"
Participating Companies: American Radiator &
Standard Sanitary Corporation, J. A. Zurn
Manufacturing Company, Metropolitan Brick
Company, Sanymetal Products Company
Open Discussion
"Modern Methods of Fastening"
Participating Companies: Stemco Corporation,
Nelson Stud Welding Division of Morton Greg-
ory Corporation, Miracle Adhesives Corpora-
tion
Open Discussion
- 7:00 P.M.—Annual Michigan Building Industry Banquet,
Grand Ball Room, Wayne Room and Bagley
Room. Those to be seated at the Speakers'
Table will assemble in the Ivory Room
Toastmaster, Roger Allen, Past President of the
Michigan Society of Architects
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HOTEL STATLER, DETROIT, MARCH 9-10, 1950

Organization is the balance wheel of civilization. Without it society would disintegrate. If there were no Michigan Society of Architects, it would be necessary to form one to deal with matters of statewide interest to the profession; matters of legislation, registration, fees, principles of professional practice and many others. Otherwise only chaos would result from the chapters being at variance on these vital subjects.

Standing in a profession is rated by the way in which a man is regarded by his professional compeers. Professional contacts are necessary to the well-rounded professional equipment. The man who neglects or refuses to identify himself with and to take active part in his organization is open to the imputation of being afraid to meet his equals on common ground. Such men are very likely to be behind the times in the knowledge of common practice.

The charge has sometimes been made that the Michigan Society of Architects is controlled by a small group. If there is any basis at all for this statement, it is undoubtedly because the one making the charge is himself deficient in his responsibility. Individual initiative can accomplish little in strengthening the architect's position unless that effort is directed through the channels of organization.

This 36th Annual Convention of the Society has been reduced to practically a one-day affair in order to encourage attendance. Offices in Detroit, both large and small, are being asked to give their employees a half day off with pay on Friday afternoon, March 10. It is true that many members of the Detroit Chapter, A.I.A. are employed in the large offices of the city, hence, would hesitate to sacrifice the time away from their employment. Certainly it means a sacrifice for the employer to grant this time off but it should be well worth while.

Registration will begin Thursday afternoon and it is hoped that those who are to come from out of the city will be here before the end of the day Thursday, and be ready for business the next morning. The Hotel Statler has gone all out to give us every advantage toward having a most successful series of meetings.

Of course, the Producers' Council will play their usual important role and their good fellowship and assistance is greatly appreciated. They will have displays in the nature of table-top exhibits, showing some of the new developments in materials and equipment.

Thursday evening has been set aside for an old-fashioned smoker which will differ only in the fact that it will be for ladies and gentlemen. There will be plenty of fun, refreshments, entertainment, a travel movie and all that goes to make a good time.

Friday morning the Society's Board of Directors will meet at breakfast in Hotel Statler. This will take the place of the regular March meeting of the Board and will, in addition to the usual matters, consider the subjects for the

Convention, in a final going-over of the program.

Registration will continue Friday morning and the first business session will be held in the English Room. President Dow will open the Convention with his address of welcome, and brief report on the year's activities. Instead of separate reports from the various committees, the President will touch upon them in his report. The President and the Board have done outstanding work in the interest of the profession during the past year and every architect in the state of Michigan owes it to the President and the Board to attend and lend encouragement. Perhaps few architects realize the extent to which these men go in their interest.

Following the President's address, the presidents of the three chapters in Michigan will provide a program on the subject, "How can Architects Become More Active in General City Planning?" Andrew R. Morison, President of the Detroit Chapter; Chris Stekette, President of the Western Michigan Chapter, and Donald A. Kimball, President of the Saginaw Valley Chapter, will develop the subject from separate viewpoints.

Another feature of this session will be by the Vice-presidents of the chapters: Charles B. McGrew, Detroit; George W. Sprau, Western Michigan and John MacKenzie, Saginaw Valley. Their subject will be "If Education Does not Stop with a Diploma, what shall we do to start the Young Graduate in the Direction of being a Capable Practitioner?" This sounds like a long subject but it is an important one.

There will be ample time for discussion from the floor and it is hoped that many will enter into it.

Ladies are especially invited to attend all sessions of the Convention. There will be special events for them, planned by Mrs. Suren Pilafian, Chairman of the Ladies Committee. She has arranged a special luncheon in the Terrace Dining Room, where there will be a style show. This takes place on Friday, at the same time as the main luncheon in the Bagley Room. No speakers are scheduled for the main luncheon, instead round-table discussions will take place.

Friday afternoon the program has been turned over to the Producers' Council and they have engaged leaders on the national level who will discuss

the material and products situation from an industry-wide standpoint. There will be two panel discussions. The first panel will be on "Planning for Modern Toilet Rooms". There will be a display and the participating companies will be American Radiator & Standard Sanitary Corporation, J. A. Zurn Manufacturing Company, Metropolitan Brick Company, and Sanymetal Products Company. This program will be in the form of a visual cast, with slides, and will be directed by four speakers.

The second panel will be on "Modern Methods of Fastening". Participating companies will be the Stemco Corporation, Nelson Stud Welding Division of Morton Gregory Corporation, and the Miracle Adhesives Corporation. This panel will feature an actual demonstration of methods and equipment which will include live action. Each panel will take about one hour, with a half-hour question period to follow. These panels should prove to be most interesting and educational.

Naturally, the Banquet will be the big event. It closes the Convention Friday evening. Paul Marshall is Chairman, as he has been for many years. It has never failed to tax the entire facilities of the Statler, is a gala affair with much color provided by the ladies. Roger Allen, the incomparable, will be toastmaster. This will be his twenty-first year at toastmastering, so he has come of age. It is always worth the price of admission just to hear him.

PAST PRESIDENTS

1914-15—F. Gordon Pickell
 1916-17—William G. Malcomson
 1918-19—Edward A. Schilling
 1920—Clarence L. Cowles
 1921—Alvin E. Harley
 1922—Walter E. Lentz
 1923—Marcus R. Burrowes
 1924-25—George J. Haas
 1926-27—John C. Stahl
 1928-29-30—Lancelot Sukert
 1931-32-33—H. Augustus O'Dell
 1934-35—Clair W. Ditchy
 1936-37—Andrew R. Morison
 1938-39—Kenneth C. Black
 1940—Branson V. Gamber
 1941-42—C. William Palmer
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WEEKLY BULLETIN

"EARTHWORM" AUTHOR SPEAKER AT BANQUET

WILLIAM HAZLETT UPSON, WRITER, HUMORIST, LECTURER, ENGAGED FOR CLOSING EVENT OF CONVENTION

Most of us have glowing dreams of an Utopian existence—which we keep hopefully in the background of our minds against the day when we can turn them into reality. However, few of us are ever able to shake ourselves free of the demands of every-day living, and as the years move on the dreams recede and get a little worn around the edges from occasional sentimental handling. It's nice then to meet a man who hasn't let anything stop him, who lives as he wants to live, in the peace and quiet, the bucolic calm of a small town, Middlebury, Vermont, and successfully does as little work and as much loafing as respectability permits.

Although born in Glenn Ridge, New Jersey, William Hazlett Upson, author, lecturer and self-styled "Ergophobe", has lived in Vermont for twenty years. In these two decades he has acquired abundant peace of mind, a slight New England twang in his speech, and the tolerant, resigned look of a man with a grandstand seat at the spectacle of a benighted world rushing heedlessly to damnation.

Being an "ergophobe" ("someone who fears work,"—his own definition), it is William Upson's opinion that if the world ends in an unregenerate mess, it will be because we spend too much time rushing around, too little in contemplation and relaxation.

The well-known writer and humorist claims that his life gets progressively easier, that each succeeding job involves less work than the one before. His output as a writer would seem to deny this, but Mr. Upson says he deserves no credit, that he "tricks" himself into it by hiring a stenographer. "Since that costs me money, my New England frugality demands that I do some work," he explains.

Careers like Mr. Upson's do not just happen. There is always a background. He began as a farmer in Leesburg, Virginia, after graduation from Cornell University in 1914. After three years of farming, he entered the Service Department of the Caterpillar Tractor Company, in Peoria, Illinois. This led to the creation of Alexander Botts, fiction's super-salesman, who now does the work for him. He began with short articles in the Saturday Evening



MR. UPSON

Post, Collier's and other magazines.

In World War I he was a private in the 13th Field Artillery, 4th Division, U. S. Army and participated in engagements at Marne-Aisne, St. Mihiel, and Muse-Argonne, and was later with the Army of Occupation.

After the war he was author of "The Piano Movers", "Me and Henry and the Artillery", "Alexander Botts, Earthworm Tractors", "Earthworms in Europe", "Keep 'em Crawling", "Earthworms at War", "Botts in War, Botts in Peace", "How to be Rich like Me", "Earthworms through the Ages", "Earthworm Tractor", a motion picture starring Joe E. Brown.

Mr. Upson is a member of the Author's League of America, and Cornell Club of New York City.

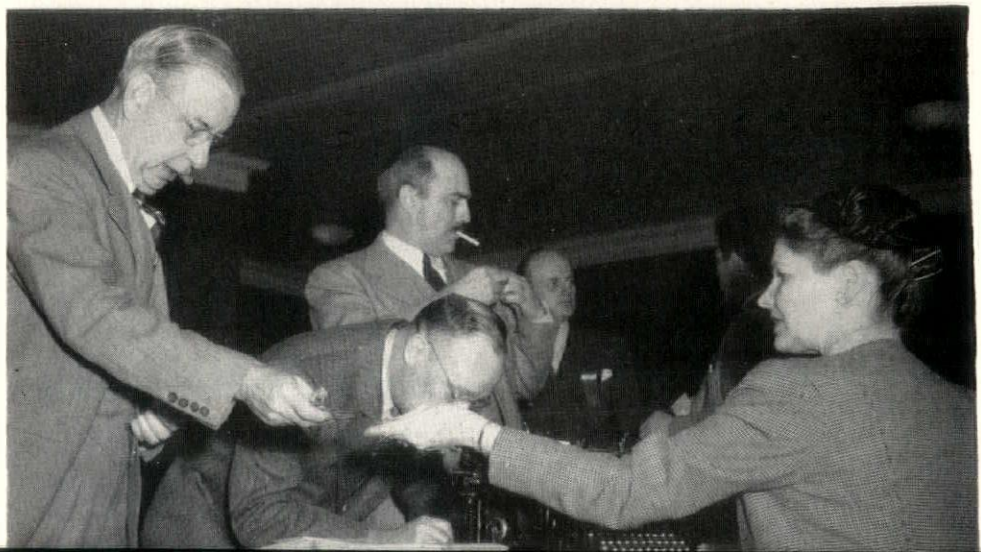
His writings have appeared in such publications as the Saturday Evening Post, Collier's, Woman's Home Companion, Esquire, American Legion Magazine, and others.

There are scores of lecturers who talk persuasively and disturbingly about the world's assorted ills. William Upson is not one of these. He doesn't talk about his troubles, your troubles, or the world's troubles. He talks about comfortable things of no world-shaking import whatever.

You will enjoy William Hazlett Upson!

BELOW: Registration Desk at Last Year's Convention, Dorothea Hayes, Detroit Convention and Tourists Bureau, presiding.

(Coburn Photo)



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The President's Message to the Convention

By Alden B. Dow, President of the Michigan Society of Architects

I am looking forward to the convention at the Statler in Detroit on March 9th and 10th because I honestly believe this is going to be the best meeting we have had in many years.

The committee in charge of this convention, headed by Carl Marr, with his able assistants, have been hard at work for many months and I can say they are doing a masterly job, for I have been with them while in action.

As you will note in the program, the first evening is a "Smoker". We haven't had such a thing for years here in Michigan, and yet not long ago that was considered one of the most important functions of the convention because it was the place where one could rub elbows with his competitors and discuss common problems. I hope you will all be there because we would like to talk to you about what you are doing and also about these problems, because it is possible that if the Society could have a clear-cut picture of fundamental problems, they could be eliminated.

The "smoker" will be modern in the sense that it will be for ladies and gentlemen, with entertainment, refreshments and good fellowship. We especially want the ladies present throughout the Convention. They add so much to such affairs, and they don't pull their punches. As Walter Winchell said about a controversy between Helen Gahagan Douglas and Dorothy Thompson, "ladies, ladies, let us remember, there are gentlemen present".

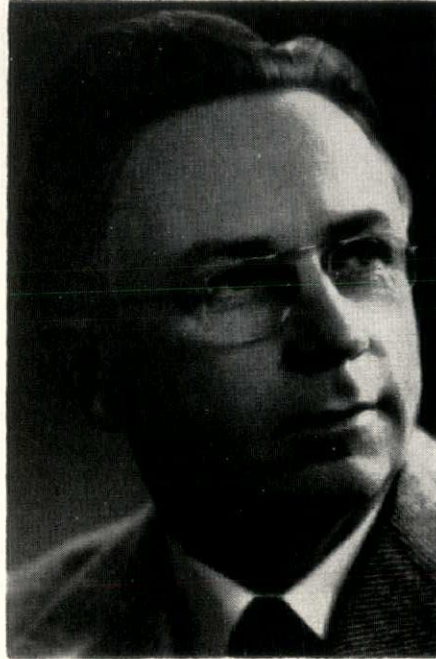
Grace Pilafian has prepared something special for the ladies: a luncheon and style show in the Statler's Terrace Dining Room, followed by a bridge party and other features. The ladies are welcome at all sessions, and, of course, at the Banquet.

Friday morning, first of all, as President of the Society, I am to formally greet you. Following this, I hope that I can explain the problems that your Board sees in this profession and possible solutions. I hope this will result in a lively discussion. The various committee reports, together with something about plans for the coming year, will be briefly touched upon in my address.

At noon we have a luncheon in the Bagley room which will be just a good informal get-together.

In the afternoon the Michigan Producers' Council, with the aid of some excellent outside speakers, are presenting a variety of subjects on new ideas related to building. I feel that architects cannot afford to miss this meeting because it is devoted to new ideas developing in the building industry that we all should know about.

Friday evening we have the Michigan Building banquet which is always well attended but this year I believe we will set a new record. We have secured a most outstanding speaker and this gathering together of all of the elements of the building industry should be most



ALDEN B. DOW

stimulating to architects because, after all, fundamentally architecture is a science of humanities and its problems are not only ours but the key to world peace.

During the past year your Board has held ten meetings and the attendance at these meetings has been practically 100%. As I look back, I am somewhat disappointed in our accomplishments but at the same time I realize that what we are trying to accomplish cannot be done in a hurry. It is a matter of staying with the ideas until they finally crystallize.

Last year the Public and Professional Relations Committee, with Charles McGrew as chairman, and Wells Bennett, Roger Allen, and Robert Frantz, tried to do something about bringing the state building code up to date. As you can realize, state laws are not easily changed, but I feel certain that an impression has been left with those responsible for these laws that sooner or later will bring about these changes.

APELSCOR, as the name so mysteriously implies, is the Architects, Professional Engineers and Land Surveyors Committee on Registration. This is a very active organization facing problems at the most unexpected times. Your Society during the past year was represented by Charles McGrew and Joseph Leinweber with George McConkey and Carl Marr serving as alternates.

The Administration Committee with John Thornton, chairman, and David Williams, Arthur Zimmermann and Joseph Leinweber, have had their difficulties trying to hold to a budget. You will hear more about this at the convention.

The Education and Research Committee with Ralph Hammett, Adrian Langius, Carl Kressbach and Leo Bauer, conducted an analysis of publicity efforts made by other chapters and came up with a recommendation that we hope to carry out this year which fits very well into the whole program that we are now pursuing and which, broadly speaking, is the development of standards of practice for this profession.

This comes to a problem that your president believes is most fundamental to this profession, namely, clarification or definition of the word "Architecture". It seems that, regardless of the problem, whether it is an architectural show, budget, or state law, it all comes down to the question—"What is Architecture?"—and I believe that not until we have a common understanding or definition of this word will we see the progress that should be ours. As I have said many times before, I sincerely believe that architecture is the most vital profession and can have the greatest influence on worldwide peace.

I hope to talk more about this at our meeting Friday morning, so I hope you will all be there to agree with me, or disagree, as the case may be.

THE STATEWIDE VIEWPOINT

By Donald A. Kimball, President,
Saginaw Valley Chapter, A.I.A.

The coming Michigan Society of Architects Annual Convention in March should be attended by as many of the State Architects as possible. This is the chance to get together once a year, in a professional meeting, as other groups of doctors, dentists and lawyers do. It is a time to make new acquaintances and to renew old ones. Your officers and board of directors, who handle the routine work of the Society, will be gratified to know that you support their efforts by your attendance.

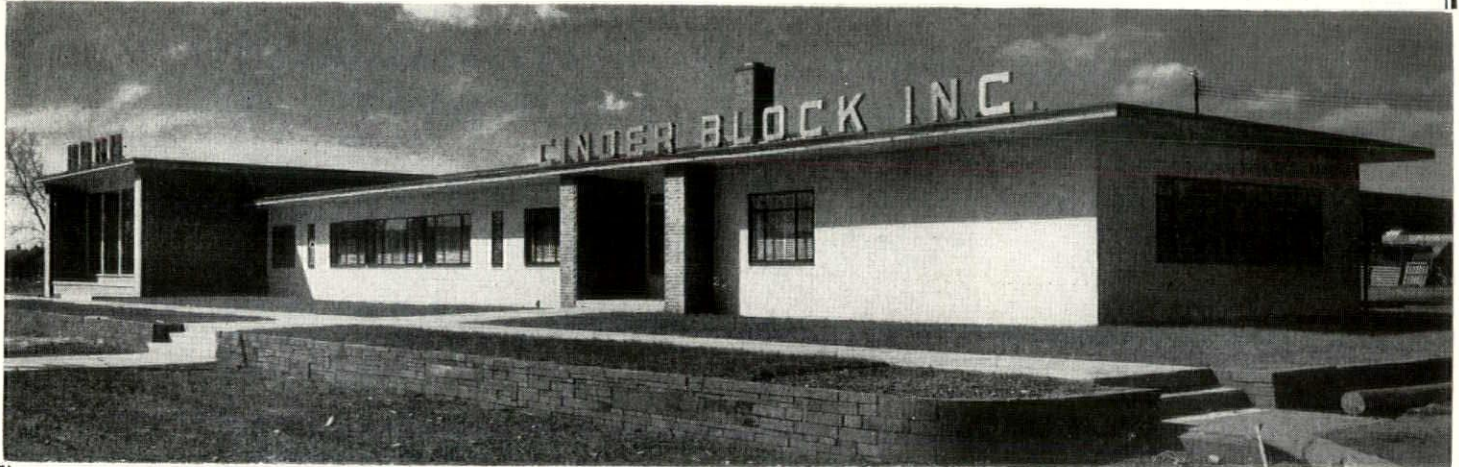
It has been several years since I have been on the board, and coming on again, I see the work and effort that many of the members make to see that the MSA represents the members and gets the work done that is necessary to running an organization. Many of them do so at great sacrifice and personal expense. Your attendance at this Convention will help compensate for their effort.

I would like to especially urge the

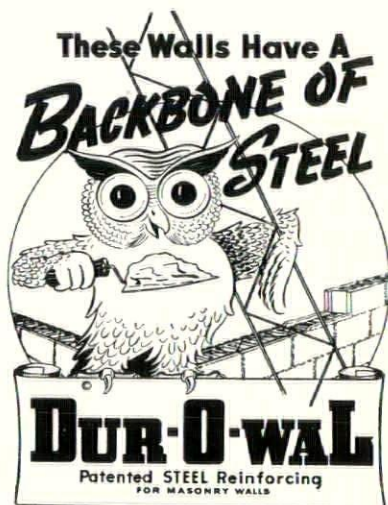


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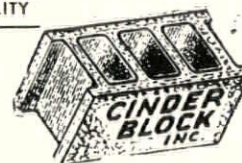
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Saginaw Valley members to attend. I am sure that they will get something worthwhile out of the meetings and will have an opportunity to see the architectural picture from a larger state-wide viewpoint. The program has been worked out with your interest in mind, so let us have a good representation. See you at the State Convention!

WHAT IS THE MSA DOING?

By Christiaan Steketee, President,
Western Michigan Chapter, A.I.A.

Since unification with The American Institute of Architects, the answer seems to be non-existing for a good many of our younger members. Only nine years ago our beloved past member, Branson V. Gamber, wrote a complete series of articles on the subject. The files of our Weekly Bulletin Volume 14-1940, described these statements very clearly. It is hoped that in the near future someone will revise these articles, differentiating between the activities of both organizations. Rest assured, our State Society still remains the core of our building industry relations, our legislation, our public works, our civic affairs and, last but not least by any means, our affection as Michigan Architects.



Steketee

It was one of the red-letter days in my career when admitted to membership in the Society; a great honor and satisfaction to meet with fellows of similar education, taste and joviality. Going to the Society's Convention twenty years ago was a must. We were looking forward to that event, a full three days of joy.

The old masters of architects fame never hesitated to make their country cousins feel at home—they would put their arms around you and say—"my boy, when I started . . ." and after a while you knew their friendly attitude towards us young aspirants. Democracy at its best. We made friends and more friends, and we kept them, not only amongst the brother architects, but also the great fellows from the building industry who have never failed to make these conventions a real pleasure. Visiting them in their rooms and participating in sociable meetings, singing the old songs and joining the folklore and stories, formed another unforgettable part, long to be remembered. I am almost tempted to mention the names of those who made the best limonics, the best stories or knew places where the most marvelous steaks were to be found.

Enough—you fellows who want to relax and enjoy yourselves—get your reservation in to Hotel Statler, and

don't wait too long, "it is later than you think".

I presume most of us receive the "Michigan Contractor and Builder". Did you notice the State Highway Conventions, their fellowship, and the splendid condition of their organizations—plus the power they exercise?

In conclusion—let us have an old-fashioned crowded convention. We owe it to Alden Dow—if you have never met him, this is the time. This message is especially for my own Chapter, let the other two captains attend to their own chores; I want the 1950 "Oscar" for chapter attendance.



ANDREW R. MORISON, President, Detroit Chapter, A.I.A., the host Chapter, issues a special invitation to all architects and friends of architects, from wherever, to attend this Convention. Andy is rounding out a quarter century of service to his profession, including President of the M.S.A.

CARL B. MARR, A.I.A., Detroit Architect, as Chairman of this year's Convention Committee, has shown how such affairs should be planned. He attacked the problem in a thorough manner to make this Convention the best in the Society's history. Carl graduated from the University of Michigan.



GRACE JONES PILAFIAN, Chairman of the Ladies Committee for this Convention, has enlisted the support of the wives of officers and directors of the Detroit Chapter, A.I.A., the host Chapter. She is an associate member of the Detroit Chapter, is consultant to her husband's firm of Pilafian and Montana.

PAUL R. MARSHALL, of the Detroit office of Aluminum Company of America, needs no introduction to an audience of the building industry in Michigan. As Chairman of the Michigan Building Industry Banquet Committee, he has for many years made that event a sell-out.



THE TWENTY-SECOND ANNUAL REPORT—ARCHITECTS-BUILDERS & TRADERS GOLF COMMITTEE. SEASON—1949

William F. Seeley, Chairman

It gives me a great deal of pleasure to again present to you the report of the Golf Committee; the season of 1949 being the twenty-second in which your humble servant has had the privilege of officiating as Chairman.

Six outings were held as follows:

FIRST OUTING—Tuesday, May 24th

Gowanie Golf & Country Club; Weather partly cloudy, moderate temperature 60° to 64°. 75 played golf and 124 had sirloin steak dinner. Entertainment was furnished by B. C. McKinley, to whom we give our thanks. We missed the presence of our Secretary-Manager, E. J. Brunner, who was recuperating at home after a combat at Grace Hospital with a surgeon and his knife.

SECOND OUTING—Tuesday, June 21st

Glen Oaks Golf Club. Weather—showers, hot and sultry. Temperature 86°. 74 played golf and 117 had steak dinner. A good meeting followed the dinner.

THIRD OUTING—Thursday, July 21st

Maple Lane Golf Club. Weather—partly cloudy, warm. Temperature 71° to 84°. Very light 2-minute shower. 72 played golf and 122 had steak dinner. Yale Rubber Company donated 50 ft. of garden hose, which was won by T. Dragon.

FOURTH OUTING—Tues., Aug. 16th

Western Golf & Country Club. Weather fair and warm. Perfect day. Temperature 70° to 85°. 65 played golf and 96 had dinner. Harold S. Ellington, Engr., was present after a very long absence. He used to be a regular patron.

FIFTH OUTING—Tues., Sept. 20th

Grosse Ile Golf & Country Club. Weather—partly cloudy, warm. Temperature 65°. Fine day. 73 played golf and 101 had prime rib roast dinner in the new Clubhouse. Vic Vallet, Clair Ditchy and George Diehl, were among the non-regular architects present. An interesting meeting followed the dinner. One dozen golf balls were donated by Safway Steel Scaffolding Company (Mr. Dingman), for which we did then and do now say thank you very much.

SIXTH OUTING—Thurs., Oct. 20th

Lakepointe Golf & Country Club. Weather—fair and warm. Temperature 76°. Another perfect day. 62 played golf and 131 had an excellent steak dinner. Bill Cory of the Yale Rubber Company read some of his poems and told stories. It was a very fine party, the one we call Old Timers' Day in honor of the memory of Jess Stoddard (77).

Special prizes and their donors were:
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CUP WINNERS FOR THE SEASON WERE:

May—Ed. Biederman
 June—Jack Lahey
 July—M. D. Smullen
 Aug.—Len Everman
 Sept.—Lee Case
 Oct.—Al Mularoni

VITAL STATISTICS

421—played golf (average 70)
 691—had dinner (average 116)
 Both golf and dinner averages were up this year over those of 1948.
 Total Cash Received, was \$4,132.75
 Plus balance brought forward from last year 149.46
 Making a total of \$4,282.21
 Total amount paid for golf, dinners, prize certificates, golf balls, tip to Golf Club personnel and miscellaneous expenses \$4,085.72
 Balance of cash on hand \$ 196.49

In conclusion, I wish to express my gratitude to President Mark Atkin for his faithful attendance and short, to-the-point, snappy speeches and to E. J. Brunner our Secretary-Manager, and John L. McGarigle for their untiring efforts in helping to make these outings more pleasant.

To Miss Wilma Page for all the work she does (some of which you see and a lot that you don't) to assist in making these outings click—she is always 100%. Also, my thanks to Miss Jane Cooper and Mrs. Cora Martin who are always on the job year after year doing their part in the way of notices and certificates.

Now it comes down to all of the members and their friends, true sportsmen all, who by their presence make these outings what they are.

Thanks for being able to serve you another year. I assure you that it is both a pleasure and a privilege to be able to do so.

JUST A FEW OF THOSE PRESENT AT LAST YEAR'S COCKTAIL PARTY



ROGER ALLEN

With his daily newspaper column, weekly radio broadcast and toastmastering every few nights, we wonder how he has time to do such a good job at architecture.

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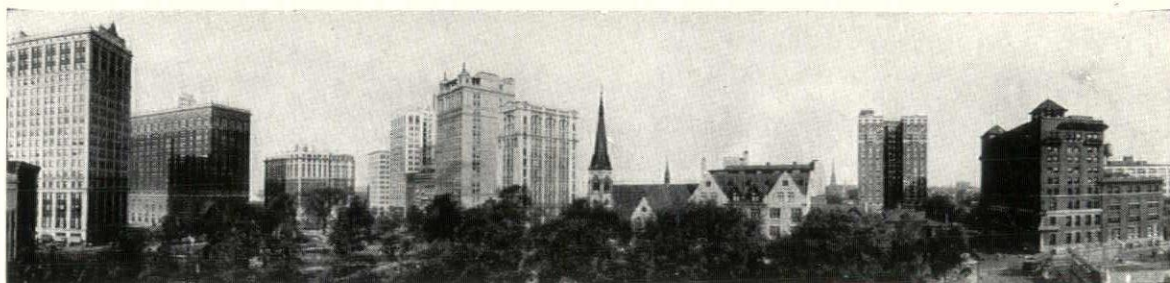
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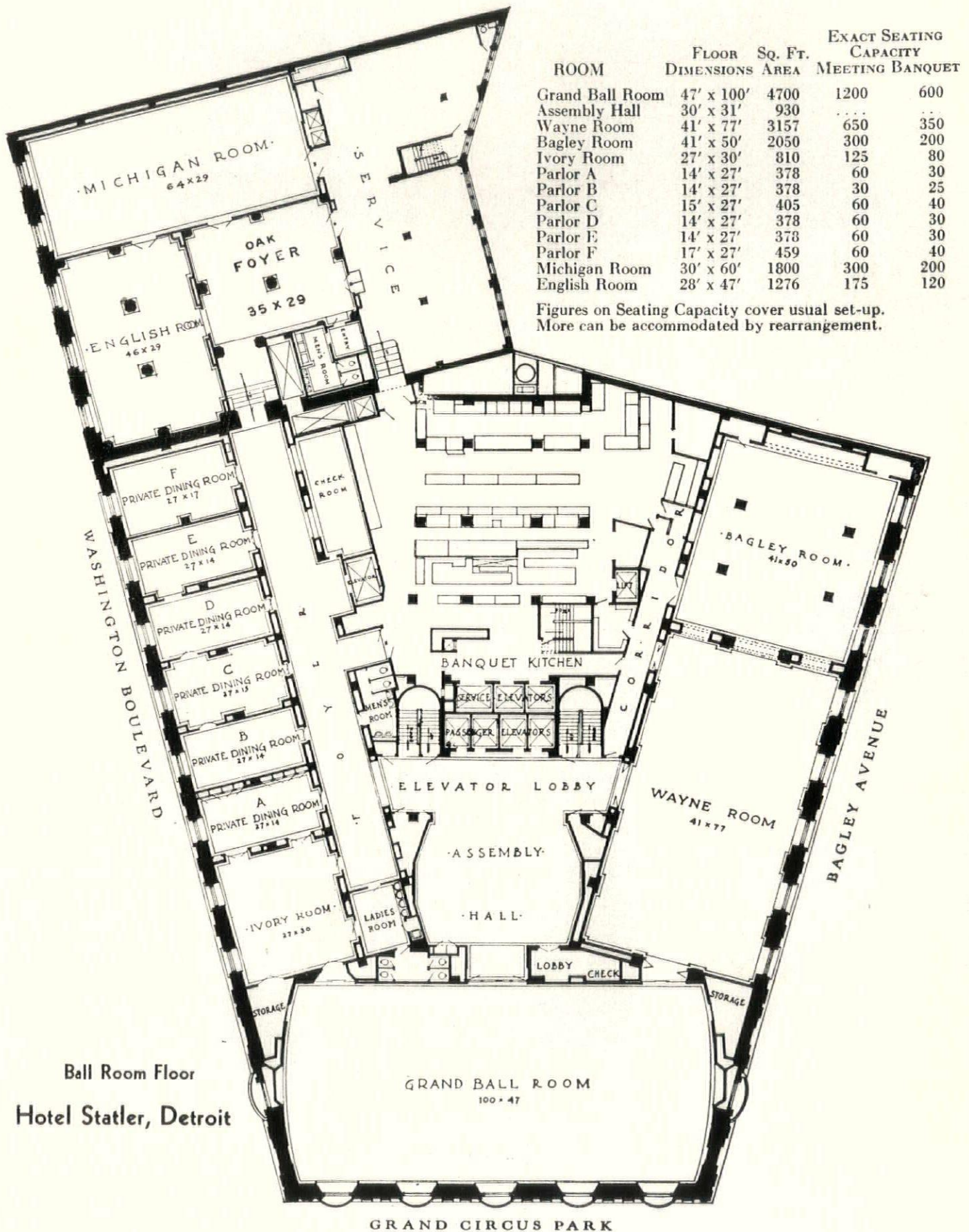
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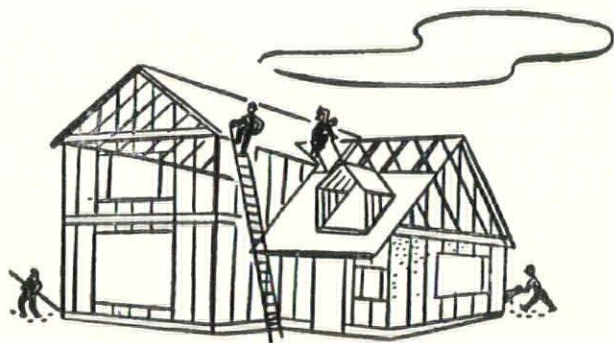
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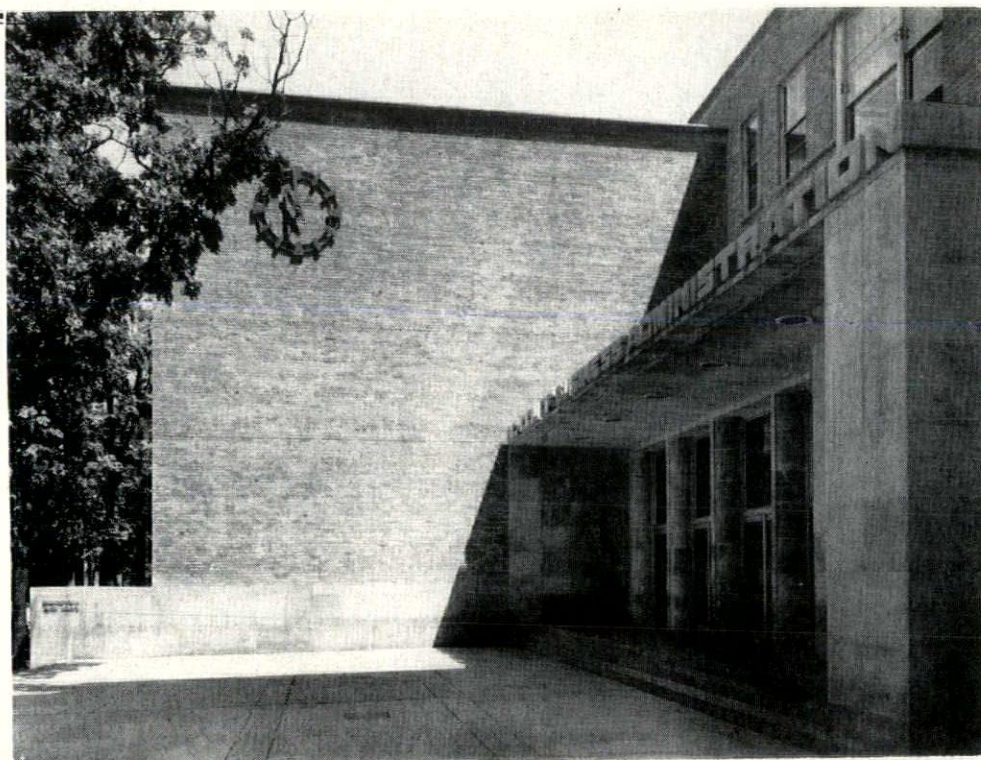
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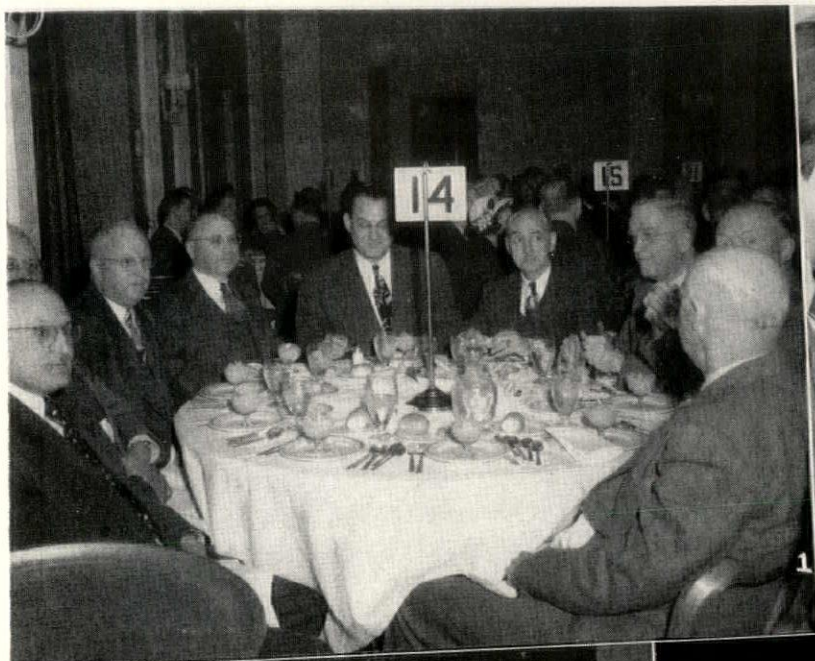
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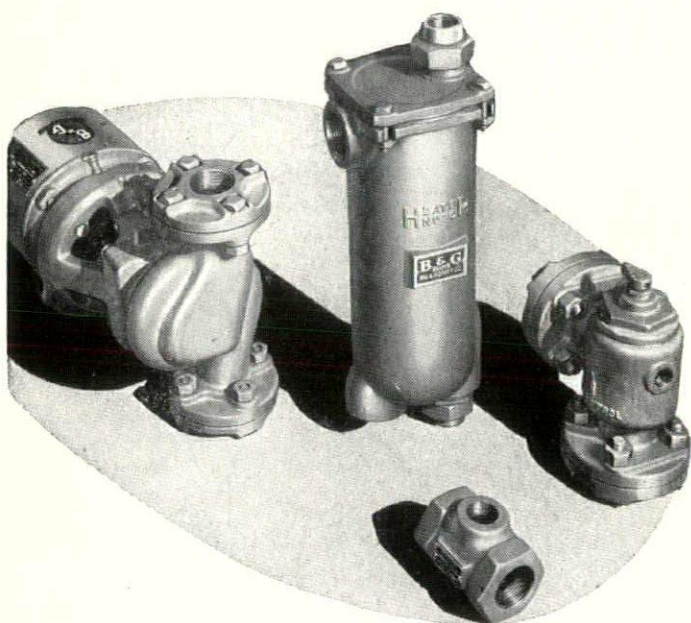
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SOME VIEWS OF LAST YEAR'S CONVENTION



1—The Albert Kahn Table
3—Viewing the Exhibition
5—Barber Shop Quartet

2—Key to the City
4—Banquet Group
6—Ladies' Luncheon



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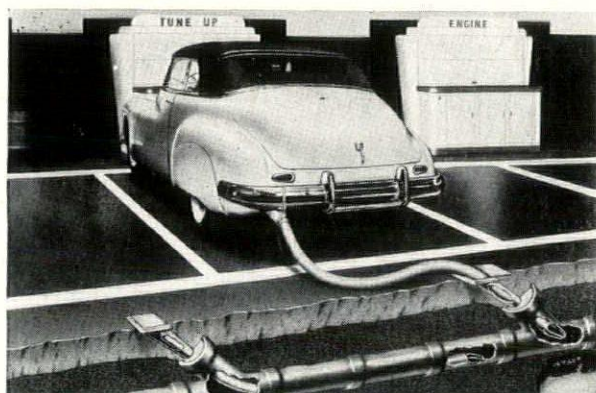
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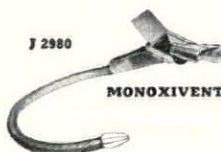
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View looking North on Washington Boulevard, one of the few Streets in Downtown Detroit that run North and South. Sidewalk Heating Pipes are in Front of Stouffer's Restaurant; C. Howard Crane, & Associates, Inc., Architects. The Statler Hotel is just beyond. (Coburn Photo)

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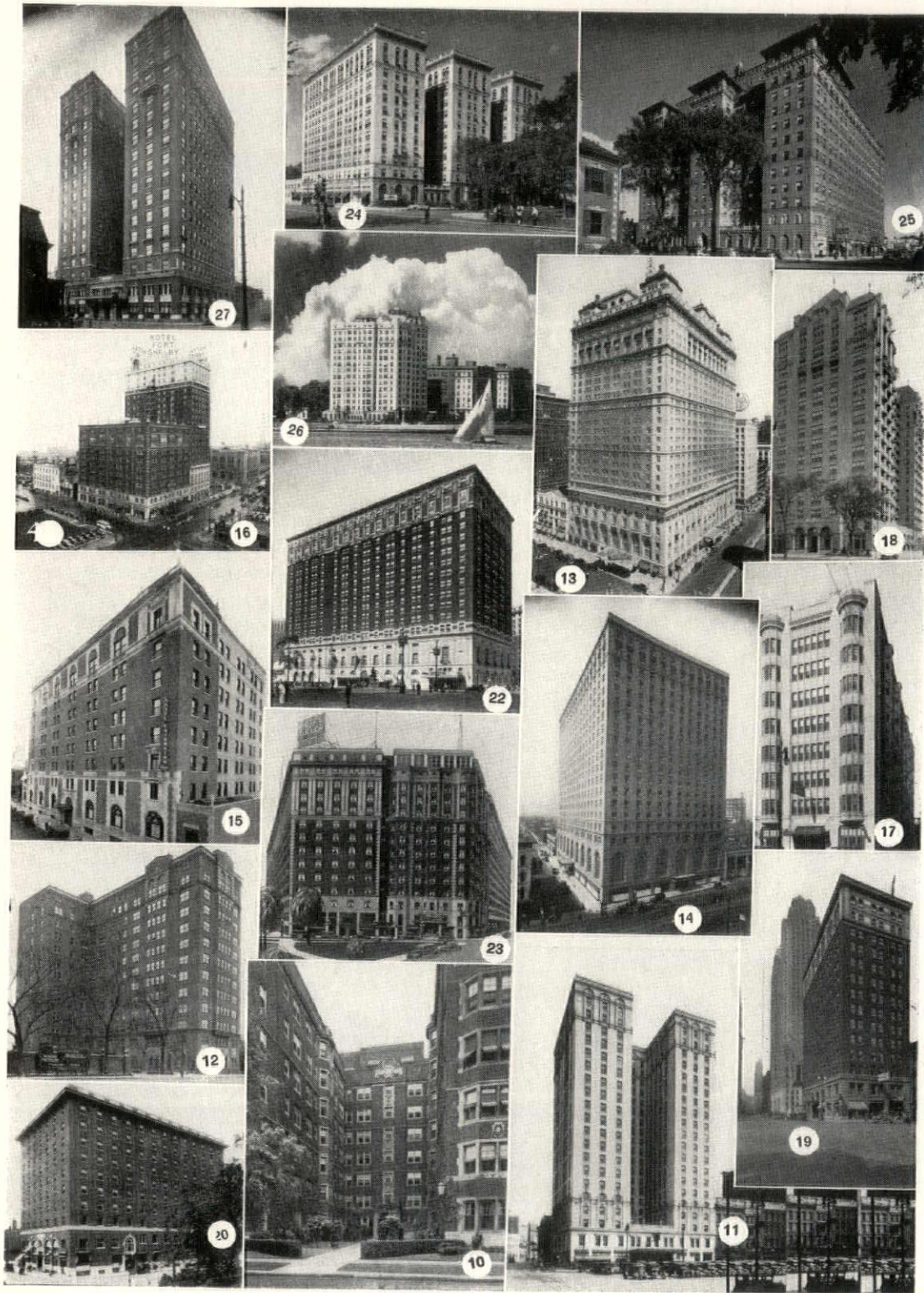
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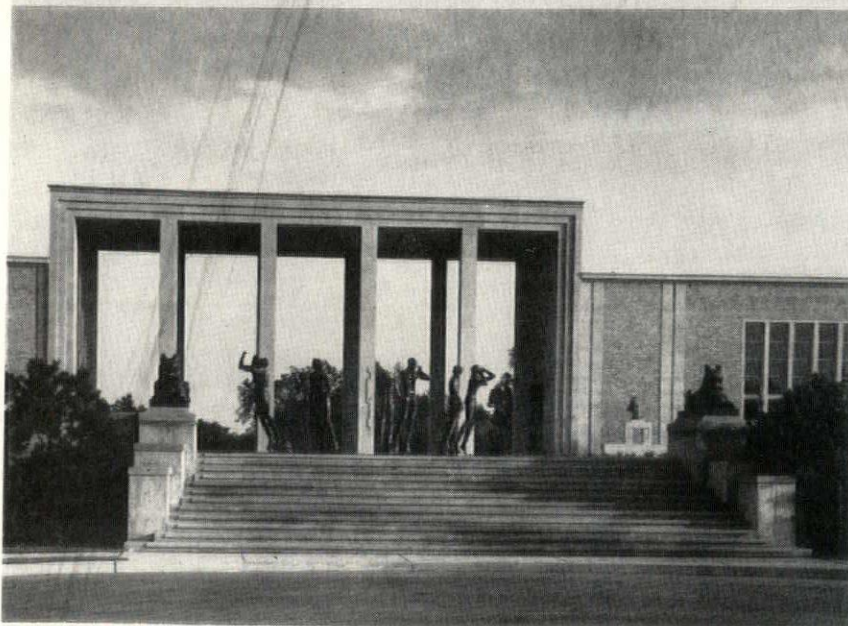
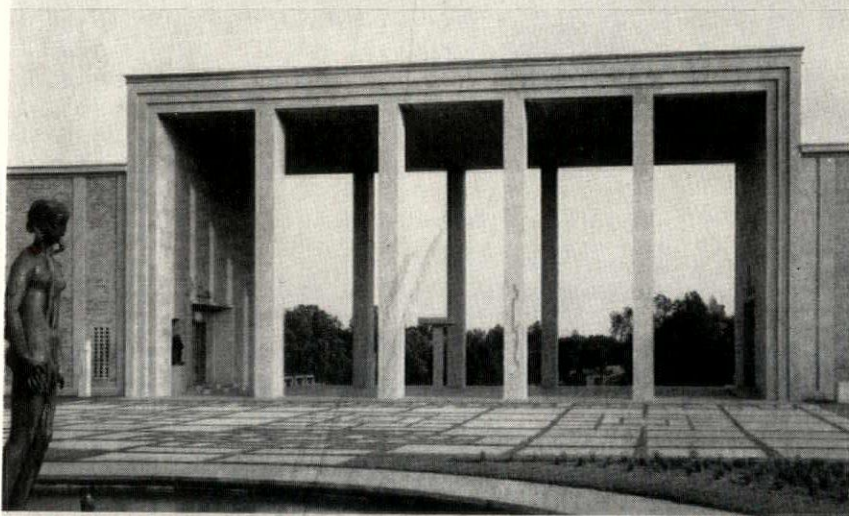
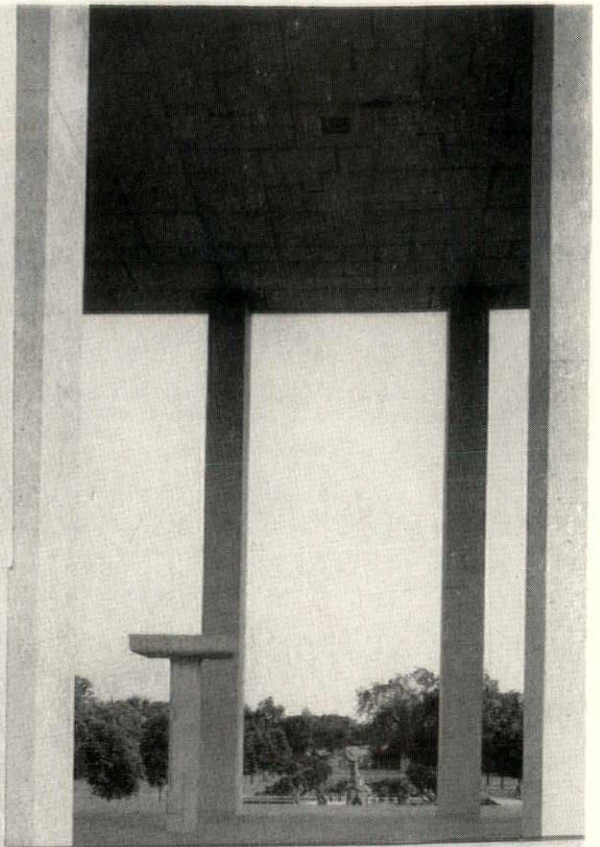
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REPRESENTATIVE DETROIT BUILDINGS A CROSS SECTION OF ARCHITECTURE, 1823-1943

Reprinted from Bulletin of The Detroit Institute of Arts, of the City of Detroit

Any Detroitier interested in American architecture needs only to look about him on his way from house to office to discover a veritable museum of architecture. There is an opportunity for a student to examine at first hand representative buildings from Post-Colonial to the Modern Period. A familiarity with these examples can have many advantages not to be found in the study of inaccessible buildings of a more remote period. The architectural monuments of Europe were built under social, economic, and climatic conditions alien to North America. Building techniques also have undergone a complete revolution since the Renaissance. It would seem that a prospective architect could solve future building problems better if he had a realistic knowledge of past architectural practice in his own locality.

The buildings of Detroit erected since the fire of 1805 tell a story of American architecture since that date. It is the story of the evolution of building techniques accompanied by changing aesthetic concepts. A series of at-

Mr. Ferry's architectural training and his interest in the arts have made him eminently qualified to render this treatise on Detroit's architecture. It was prepared in connection with an architectural exhibit he arranged at The Detroit Institute of Arts, of which he is Honorary Curator of Architecture.

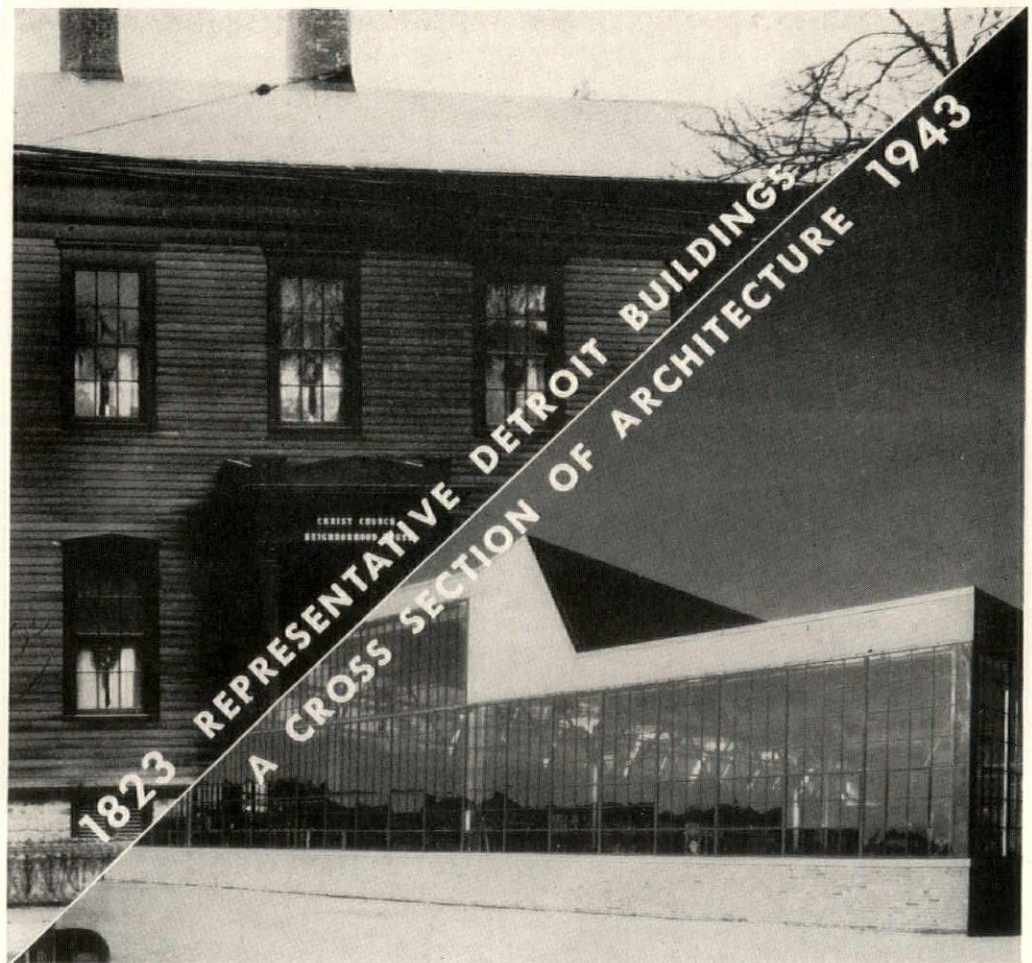
As President of the Metropolitan Art Association, he has brought many distinguished speakers to Detroit, including leading architects from throughout the country.

tempts to adapt European architectural styles to American buildings has been followed by the simplification and final elimination of these stylistic traits in favor of a more organic aesthetic concept. Amid the welter of cornices, cupolas, and brackets are discernible those germinating notions of flexibility, simplicity and sincerity that are the keystones of modern movement. The transition from the derivative to the modern is seen to be less abrupt than has been frequently supposed. Finally, in modern buildings, the identity between the appearance of a building and its function and structure becomes complete. The development of new building

A healthy community, like an individual, should be able both to create for the future and at the same time to preserve what is best of the past. The City of Detroit looks forward hopefully at the present time to a master plan of its future development. But the good old architecture of Detroit's past is disappearing so rapidly that architects interested in the matter approached the Art Institute to suggest an archives of Detroit architecture, in which there might be preserved by photographs and in the architect's original designs at least a cross section of our architectural history. The present essay offers the commentary on an exhibit of photographs and architects' original drawings of Detroit architecture, 1823-1943, assembled and catalogued by Mr. Hawkins Ferry. We are indebted to Prof. Emil Loreh for his advice and assistance, to Mr. Ferry for his gift of photographs and for his enthusiastic study of the field, to Mr. George D. Mason and Mr. Louis Kamper for the gift of their original drawings for the archives and for information supplied in personal interviews, and to the late Mr. Albert Kahn for information and a gift of photographs. Mr. Ferry also wishes to express his gratitude for assistance given by the Burton Historical Collection of the Detroit Public Library and the Detroit Historical Society.

The numbers in the text refer to the label numbers in the exhibition. The figured buildings will be found on the last four pages.

E. P. RICHARDSON.



MONTAGE SHOWS THE SIBLEY HOUSE ON JEFFERSON AVENUE BUILT IN THE LATE EIGHTEEN FORTIES; AND THE CHRYSLER (DODGE) HALF-TON TRUCK PLANT, EXPORT BUILDING, BY ALBERT KAHN, 1938.

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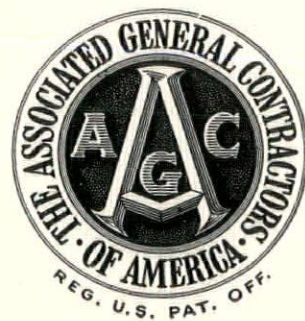
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Let us look back, then, at the already ageing structures of Detroit to find the key to an understanding of the present. Perhaps in opening the album of pressed flowers to examine blooms that achieved their perfection many years ago, we may discover a record of that striving for perfection that underlies the evolutionary process.

The old State Capitol Building, built in 1823, a really fine example of Post-Colonial building, has unfortunately been demolished. Its prostyle portico, Ionic columns, pediment, and Wren-like tower compare favorably with their Eastern prototypes. Still standing in Detroit, however, are the Church of Sts. Peter and Paul of 1844 by Francis Letourno (2) and the fine barracks at Fort Wayne, attributed to Lieut. M. C. Meigs. An example of the Greek Revival style with a lingering Colonial simplicity is the Sibley house of the late eighteen forties (see montage), now the Christ Church Neighborhood House, with its Doric columns, frieze and cornice (1).

One of the first really important architects in Detroit was Gordon W. Lloyd (1832-1904). He was born in Cambridge, England and, although much of his youth was spent in Canada, he completed his education in England and entered the office of his uncle, Ewan Christian, who was at that time practicing in the vernacular of the Gothic Revival. Coming to Detroit in 1858, he set up a practice and was soon adorning Detroit with a series of picturesque and charming Gothic Revival monuments. Christ Church was built in 1861 (3), Central Methodist Episcopal Church in 1867 (4), the Samuel T. Douglas house, "Little Cote," on Grosse Ile in 1865, and the Sidney T. Miller house (Figure 1) on Jefferson Avenue in 1864 (5). The Miller house was built of Trenton limestone left over from the construction of Christ Church, while a quarry on Grosse Ile supplied limestone for the Douglas house. The fragile delicacy of the Fort Street Presbyterian Church, built by O. and A. Jordan in 1855, with its lacy tracery, pinnacles and spire, contrasts with the boldness and the solidity of the Lloyd churches.

The expansion of commerce after the Civil War brought with it a tide of rapidly-acquired fortunes. The architects of the period, searching for ways of expressing the new luxury in terms of architecture, naturally focused their eyes on Paris, the center of elegance. Lack of adequate drawings and photographs of Parisian buildings forced them to rely for their inspiration on

two of the best known and most recent buildings in the French capital: the new wing of the Louvre and the Opera House. The task of adapting the exuberant and intricate style of these two public buildings to American residential and commercial buildings presented almost insurmountable difficulties from the start. That Detroit architects produced some commendable results speaks well for their ingenuity.

Although the French style seems to have predominated locally, the Gothic Revival and the Italian villa style, both previously developed in England, continued to influence the architects. The Ransom Gillis house of 1876 on Alfred Street is a reminder of the Italian Gothic style which Ruskin so extolled (7). The more capriciously inclined might indulge in a Swiss chalet type, as exemplified by the John Dyar house on Alfred Street (8). Architectural magazines representing these various styles caused considerable confusion and frequently resulted in a curious blend of elements.

Gordon W. Lloyd was not one to ignore the changing architectural fashions. His Governor Henry B. Baldwin house of 1877 (demolished in 1942) showed French influence, with its portico of superimposed paired columns. The stringcourses and the joined lintels, with their incised carving and reduced pediments, gave the facade a homogeneity and originality that is not altogether unpleasing. The wide hall, leading to a grand staircase, was flanked by four large rooms with simple plaster walls and small marble mantles. One cannot but feel that high-ceilinged rooms, with their generous bay windows, were most suitable for the formal

receptions which took place there; for it was here that President and Mrs. Rutherford B. Hayes and General W. T. Sherman were received, surrounded by Governor Baldwin's collection of oil paintings (9). The John S. Newberry house on Jefferson Avenue, built by Lloyd in 1877, although somewhat similar in style to the Baldwin house, favors an asymmetrical composition dominated by a tower (10).

In Lloyd's Newberry Building of 1879, originally on Griswold Street, the French vocabulary has been applied to a six-storied commercial building with a somewhat telescopic effect. The increased window area, however, shows an improvement over previous commercial structures (11). The Parker Building of 1883, noteworthy for its entirely cast-iron front, foreshadows present-day prefabrication. The increasing fussiness of detail, characteristic of the eighties, gives the wall surface a playful all-over pattern of light and shadow not visible in Lloyd's earlier work (12).

On New Year's eve in 1886 occurred the biggest fire in Detroit's history. Families drove their sleighs along icy streets to watch the blaze of the D. M. Ferry Seed Co. Mr. Mason, of Mason and Rice, had gone to Boston to make a first-hand study of mill construction before erecting the warehouse in 1879, but quantities of stored seeds were easily ignited by the flames. When a new building was erected by Gordon W. Lloyd, slow-burning mill construction was used with solid oak columns. On the exterior continuous piers, generous fenestration, and restrained use of ornament marked a new advance in commercial architecture (13). (more)



FIG. 1. SIDNEY T. MILLER HOUSE, JEFFERSON AVENUE,
BY GORDON W. LLOYD, 1864.

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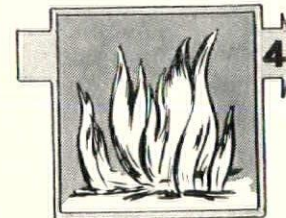
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The use of Romanesque ornament on a commercial building appears on the Campau Building of 1883 by Mortimer L. Smith (demolished) (14). Mortimer L. Smith (1840-1896) was born at Jamestown, N.Y. He was educated at Oberlin and Sandusky, Ohio, and came to Detroit in 1855 with his father, Sheldon Smith, who was also an architect. They formed the firm of Sheldon Smith and Son from 1861 to 1868. Upon his father's death, Smith worked alone for a while until he joined with his son, Fred L. Smith, to form the firm of Mortimer L. Smith and Son. The firm was responsible for many of the principal business blocks and buildings of the day, including the old Newcomb Endicott Building on Woodward. Another side of Mr. Smith's nature is revealed by his winter scenes and sketches. His masterpiece was a picture of Niagara Falls in the winter of 1881.

Mr. Smith's venture in the field of domestic architecture is best represented by the Charles Ducharme house (Figure 2) of 1869, on Jefferson Avenue. This is an example of the Italian villa style. The tower and the round-arched windows derive from Italian sources, although the Mansard roof is of French origin. The large hallway is dominated by a grandiose stairway done in black walnut and curly maple. An unsupported flight of over twenty steps sweeps to the landing from which the stairway continues in two flights. The long drawing-room on the left of the hall is terminated by tall French mirrors above the mantel. To the right of the hall is the sitting-room; while the rear of the house is reserved for the library and the dining-room, which overlook the garden. Still preserved in the house are a black walnut dining set made in Detroit in the exuberant style of the Second Empire, with hunting subjects in high relief (15).

One of the finest Detroit buildings showing the French influence is James Anderson's City Hall of 1871 (16). George D. Mason remembers as a boy walking on the scaffolding when the walls were being plastered. He returned home thrilled at having climbed to the cupola. The people in the streets, he explained to his parents, looked like flies.

Mr. Mason had come to Detroit with his parents in 1870 from Syracuse, N.Y. By 1873 he had finished his education in the public schools. His mechanical ingenuity soon brought him a job at S. S. Wormer and Sons, Michigan Machinery Depot. Mr. Wormer was on the board of the Detroit Lithographic Co. When their plates for the diploma of the State Agricultural Society were burned, Mr. Wormer, recognizing young Mason's ability at drawing, asked him to design a new diploma, which he did with great success (17). It was Mr. Wormer who gave Mason the idea of being an architect. When the question came up whether to enter Lloyd's office or Smith's, Mr. Wormer favored

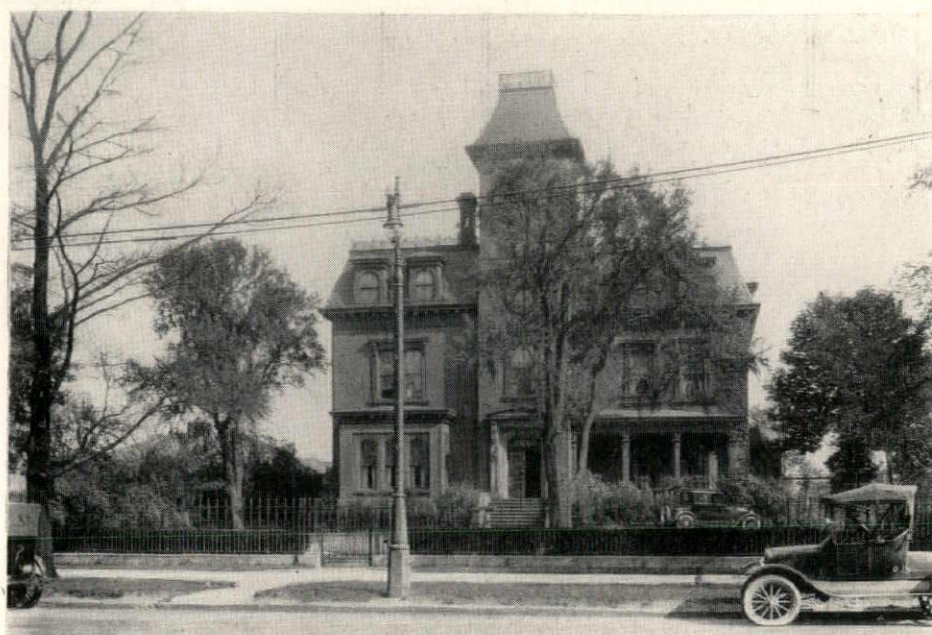


FIG. 2. DuCHARME HOUSE, JEFFERSON AVENUE,
BY MORTIMER L. SMITH, 1869.

the latter on the grounds that he could design good cornices and Lloyd could not. Mason tried working in Smith's office one summer; but in 1873 he entered the new office of Henry T. Brush, as he thought he had a better chance there. He worked nine months without pay.

In 1875 in Brush's office Mason worked on full-scale drawings of the old Public Library and on drawings for the George O. Robinson house on Cass. Because of the necessity for economy, the Library was completed with a wood instead of stone entrance and without the dome. The indeterminate style was a loose adaptation of Renaissance forms (18 and 19). The Robinson house is basically the bracketed Italian villa type, although the details are clearly debased French. But what Brush lost in correctness of detail he gained in originality. The attenuated columns, the front archway with its concentric cornice, the pagoda-like cupola with its iron cresting, and the bay windows are part of a consistent whole that is the architectural counterpart of the watered satin and velvet Worth dress, the cameo earrings with their gold spangles, and the ivory-handled silk parasol (20).

While in Brush's office, Mason worked on the competitive drawings for the waterworks building on East Jefferson. However, J. E. Sparks won the competition. In 1878 Mr. Mason joined in partnership with Zachariah Rice, a family friend from Oswego, N. Y. Their first job was a stable for Thomas Berry of Berry Brothers. Thomas W. Palmer gave them an office in the Merrill Block and agreed that they should have five hundred dollars the first year whether they made anything or not. However, they made eight hundred dollars. In

1879-80 they did the Central Market Building in Cadillac Square, employing solid brick walls and wood joints (demolished).

One of their more pretentious early residences was the Joseph H. Berry house in Grosse Pointe (demolished in 1942) (21) which was erected in 1882 in the Queen Anne style. Norman Shaw had brought about this revival of indigenous Renaissance forms in England in which a predilection was shown for carved barge-boards, half-timbered effects, shingled areas and heavy mullions. A great freedom of plan was observed, possibly due to a less formal social life. In the Berry house, rooms were arranged to take advantage of the beautiful lake exposure and a formal garden on the south side; while the staircase, with its stained glass window, dominated the less desirable northern exposure. The paneling was in mahogany, black walnut, and several varieties of oak, supplemented by elaborate woodcarving and parquet floors (22).

At about this time an architectural titan loomed on the eastern horizon in the person of Henry Hobson Richardson of Boston. Reacting against the architectural potpourri of the period, he turned toward the rugged simplicity of the Southern French Romanesque. Here the deep reveal of arches produced sharply-defined shadows, and rough-hewn masonry was formed into solid masses. What an antidote for the phrenetic, tortured surfaces of the previous period! Although Richardson was one of the first Americans to receive his training at the Beaux Arts in Paris, his work could scarcely be considered the result of this education—but rather the output of a highly original and forceful mind. He was one of the first

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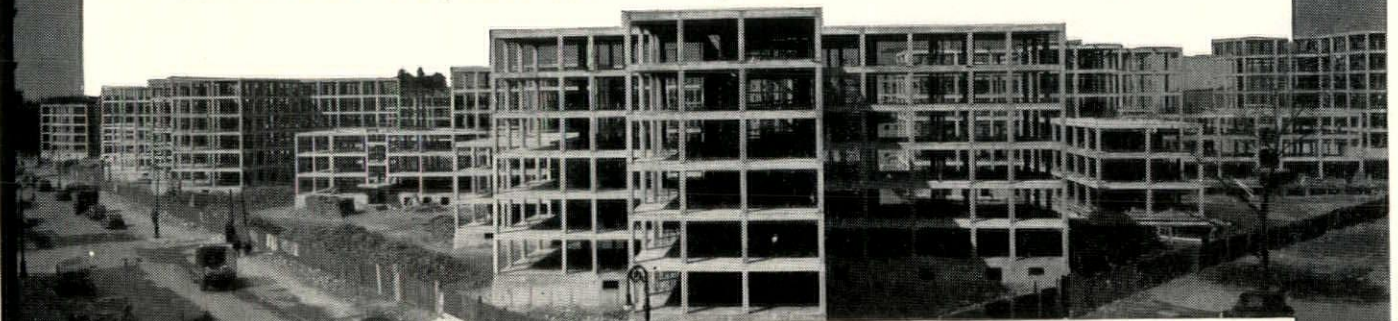
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to study his buildings from all four sides with a real understanding of three-dimensional architectural masses. He also laid special stress on the texture and color of materials. Thus it is apparent that he was truly a forerunner of the moderns. The influence of Richardson's innovations was enormous; and, almost overnight, America universally accepted the Romanesque Revival. In many cases the superficial earmarks of the style were adopted without a real understanding of it, but frequently the new theories were employed with success.

Richardson himself is responsible for two structures in Detroit: the Bagley Fountain of 1885 and the Bagley Memorial Armory of 1886. The former shows his fondness for Byzantine ornament and compact design (23). In the latter he has striven for a unity of design by binding together several floors under three large arches. The concentration of support in the piers marks an improvement in the design of commercial structures (24). The influence of this building is discernible in the nearby building at Randolph and Congress by Rogers and MacFarlane, dated 1888 (25).

The T. W. Palmer Block of 1894 shows the influence of Monadnock Block in Chicago and is one of Mason and Rice's most distinguished buildings. It is among the last mill construction buildings with solid masonry bearing walls (26 and 27). In the Wm. Reid & Co. Building, built around 1890 (now the Welt Paper Co.), the pier disappears as a supporting member; and the wall becomes merely a protective curtain of glass and brick. It is one of Gordon W. Lloyd's last buildings and shows how far he had gone from the Newberry Building (28). It is only a step further to the fully-articulated steel skeleton skyscraper as represented by the Majestic Building, built by the famous Chicagoan, D. H. Burnham, in 1895 (29). One cannot overlook the fact that all of this group of commercial buildings are in the Romanesque style. A feeling for texture is displayed in the interesting brickwork. It is a curious paradox that the skyscraper should have been evolved from the early work of Richardson, a man who showed little interest in structural innovation.

The public and private buildings of the period are more characteristically Richardsonian than the commercial buildings. Mason and Rice's First Presbyterian Church of 1889 may be said to stem directly from Richardson's Trinity Church in Boston, with its Greek cross plan, its massive square lantern supported on four huge arches, and its polychromy. The Detroit Church, however, has a more compact design; and the four arches have a greater solidity. Its Lake Superior sandstone produces a different effect from the puddingstone of Trinity (30).

Other excellent Richardsonian buildings by Mason and Rice are the old

YMCA of 1886, and the railroad stations in Walkerville and Kingsville, Ontario, both dated 1888 (31, 32, 33, 34, 35, 36).

Several additional successful buildings of the period which show a considerable Richardson influence are: the Union Station, begun in 1889 by Isaac Taylor of St. Louis, Mo. (37) and the old Post Office of 1890-97 (demolished); the old University of Detroit High School building of 1891, on Jefferson Avenue, by Gordon W. Lloyd (39); the Detroit Club of 1891, by Wilson Eyre of Philadelphia (40); and the old Art Museum of 1887, by James Balfour of Hamilton, Ontario. The last named architect was the winner of a competition. The final selection by Senator McMillan was not challenged, although there was some criticism at the time of the choice of a Canadian architect (41).

Gordon W. Lloyd was not as successful in his design of the David Whitney house of 1894 as he had been in his University of Detroit building. The Romanesque design of the palatial house of Colorado granite is confused by too many unrelated elements (42). The A. L. Stephens house of 1890 by Mason and Rice was a somewhat more determinate example of Romanesque design (demolished) (43).

In 1879 the late Albert Kahn (1869-1942) arrived in Detroit from Europe, oldest of six children of an impoverished rabbi. He had been born in Rhauen, Westphalia, Germany. He soon became an office boy in an architect's office. Good luck shone upon him when Julius Melchers offered to give him drawing lessons on Sundays and, convinced of his ability, got him an architectural job in the office of Mason and Rice. Starting on January 1, 1885, the sixteen-year-old boy worked nine months without pay before he began receiving \$30.00 a month.

In a few years he made the designs for some of the Mason and Rice's larger residences: notably the Gilbert Lee house on Ferry and John R Streets and the Charles A. DuCharme house on East Jefferson, both dated 1888. He had made a trip to Chicago and was

strongly influenced by certain residential work which he saw there. When I asked him whether he designed the carving over the entrance of the Lee house, he replied, "Yes, that's mine. It looks like a disease, doesn't it?" A look at this charming entry with its deep reveals and crisp detail would seem to discredit Mr. Kahn's modest opinion of his early creative talent (44).

The design and composition of the house as a whole is excellent. A wide dining room window is separated from the window above it by a metal spandrel, both being crowned by an elliptical arch. This forms a suitable vertical accent for the dominant bay. Generous window areas seem to have been designed for the convenience of the interior rooms as well as for exterior appearances (45). There is a considerable freedom in the interior plan, the rooms being grouped around a large hallway, in which are featured a monumental fireplace and a stairway to the east, with the usual stained glass window at the landing. Fireplaces of great richness and variety of design are found in the principal rooms. The Richardsonian living-room mantel is executed in Italian onyx with a carved mantelpiece of bird's eye maple (46); the grille above the dining room mantel is a choice example of *art nouveau* design; while an upstairs mantel with a wide expanse of tile facing possesses a modernity far in advance of its time (47). All the hardware, the grilles, and the carving in the house were specially designed in the greatest detail, most of the work showing the influence of William Morris and of the *art nouveau* (48).

The frame houses of this period represent an outgrowth of the Queen Anne tradition. In the hands of Richardson and a score of Eastern architects most of the derivative detail was eliminated. The houses indicate a study of simple masses and interesting contrasts of material, especially stone and shingles.

The Charles L. Freer house (Figure 3) on Ferry Avenue, built in the late

FIG. 3. CHARLES L. FREER HOUSE, EAST FERRY AVENUE, BY WILSON EYRE OF PHILADELPHIA, LATE EIGHTEEN EIGHTIES.



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eighties by Wilson Eyre of Philadelphia, is one of the finest monuments of the period in Detroit. In it there is a recognizable transition from the Queen Anne toward the modern. There is a departure from fixed architectural traditions and a search for an architecture that organically expresses patterns of living. Witness the charming library with its corner fireplace and built-in fireside seats or the upstairs sitting-room with its sunny exposure, its built-in cabinets, and adjoining porch. This porch cut out of the corner of the house, seems to defy the traditional solidity of walls. Then again, the skillfully designed stair well gives a feeling of three dimensional spaciousness to the house by penetrating the ordinarily clearly defined boundaries between floors (49).

There could be no better evidence of Mr. Freer's artistic discernment nor a better background for his outstanding collection of oriental art and fine Whistler paintings. The plaster walls were stippled in soft colors to form a background for pictures, which were illuminated by specially designed fixtures. The library was virtually a reliquary for a Chinese vase which stood in an oval niche above the fireplace. Olive-tinted walls harmonized with the vase, and unobtrusive built-in furniture left the eye free to concentrate on the venerated object.

An annex to the house contained Mr. Freer's art gallery, his library, and the celebrated Peacock Room, James McNeill Whistler's venture into interior decor. Originally executed in 1876 for Frederick Leyland in London, the room is now in the Freer Art Gallery in Washington. In Washington, as formerly in Detroit, the bric-a-brac shelves contain Chinese porcelains, and above the mantle is Whistler's *Princesse du Pays de la Porcelaine*.

The firm of Mason and Rice did several frame buildings illustrating the same tendencies in design as the Freer house. Skillful massing and interesting contrast in materials characterize the Belle Isle Police Station of 1893 (50). The trend toward simplicity was followed in Mason and Rice's large resort hotels, which came to their own in Michigan in the Gay Nineties, taking advantage of ideal waterfront sites. The Grand Hotel on Mackinac Island of 1887 adheres to the American resort hotel tradition of a three-story colonnade stretching the length of a long frame structure; yet here the problem is attacked with a simplicity and directness that merits admiration (51). The Mettawas Hotel of 1889 at Kingsville, Ontario, shows the influence of the Queen Anne style. The subordination of the porch clears the way for a free sculptural treatment of the facade (demolished) (52). The bold juxtaposition of circular and rectangular masses in the Mettawas Casino of 1889 is an especially brilliant *tour de force*, a premonition of the best modern work (53).



FIG. 4. FRANK J. HECKER HOUSE, WOODWARD AVENUE AND FERRY,
BY LOUIS KAMPER, 1889-90.

Sadly enough, the growing tendency toward organic architecture in America was soon to be retarded by the appearance of eclectic architecture. This was brought about principally by three factors: the rise of academic architectural education in America, increased travel to Europe, and the World's Fair of 1893. This intensified exposure to architecture *comme il faut*, especially Classical and Renaissance architecture, offered an irresistible challenge. Students and architects alike were dazzled by the great wealth and beauty of historical monuments now within their visual range through photographs and travel. The architectural heritage of the past was theirs to plunder willy-nilly, and they were to emerge with trophies to adorn the American cities. The growth of a universal organic architecture was nipped in the bud, and America was again to enter the "battle of the styles" with its usual earmarks of borrowed ornament and restraining anachronisms. But American architecture had weathered other storms and before long showed signs of weathering this one. Detroit architects, in line with the times, went about erecting some rather successful though unprogressive buildings. In many cases, however, the discipline of a formalized approach may have benefitted current taste, as in the case of the Colonial Revival. The William C. McMillan house in Grosse Pointe, dated 1888, by Mason and Rice, followed by only two years the first Colonial Revival house by McKim, Mead and White in Newport, Rhode Island. Its broad clapboard surfaces and interest-

ing use of porches and *porte-cochere* possess an informality and distinction carried over from the previous period, without too great attention to academic detail (54).

In 1889-90 Detroit's first conspicuous symptom of eclecticism was in the making. It was then that the medieval towers and roofs of Col. Frank J. Hecker's new French Renaissance chateau (Figure 4) rose above the leafy greenery of upper Woodward Avenue. Never had Detroit been exposed to such sophistries of architecture: the delicately carved pilasters and garlands, the shell niches, and the graceful columns and balusters. Needless to say, it took Detroiters by storm and remains today our most notable reminder of that era of shining victorias, English coachmen with side whiskers, and gay cotillions (55).

Col. Hecker had wanted something different from the prevailing Romanesque type of dwelling. Interested in Detroit, he wanted his abode to be entirely the product of native craftsmanship. Young Louis Kamper, filled with new ideas he had developed during eight years of study under McKim, Mead and White, was just the man to cater to Hecker's tastes. Kamper was born in 1861 in Bliesdalheim, Bavaria, Germany, and had studied at the Technical School at Rheinpfalz before coming to America. He felt that no style could better express a happy, homelike life than the style of Francis the First. Then too, Detroit, being a French town, was the natural place for French architecture. Certainly light buff Indiana limestone and unfading

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green slate were less gloomy than the red tile and Lake Superior sandstone of the Romanesque Revival. To be consistent, Mr. Kamper designed all the furniture of the house in a lighter, less bulky French and Italian style. Fireplaces are to be found in all the major rooms and in the large central hall. Carrying out the theme of cheerfulness, a stained glass window at the landing on the south wall brings a many-hued luminosity into the heart of the house. William Wright and Company of Detroit did the interior cabinet work. The oval dining room is panelled in mahogany, the hall in white oak, and the library in English oak with featured burl panels. The floor of the den is teakwood. William McKinley must have been impressed by the elegance of the house when he was entertained there in 1896. Col. Hecker, a close friend of Freer, shared some of his artistic interests. He had paintings by Rembrandt and Whistler, and in the den were three wax panels of female figures by Thomas Dewing (56).

The J. B. Book residence on Jefferson Avenue by Louis Kamper exhibits the Italianate influence of McKim, Mead and White (57).

In the nineties the eyes of all architects, young and old, were turned toward Europe. In 1890, at twenty-one, Albert Kahn took a trip to Europe on a \$500 scholarship he received from the magazine "American Architect." Upon his return he set to work doing eclectic designs in the office of Mason and Rice. He was responsible for the William Livingston house of 1893 on Eliot Street in the style of Francis the First and the Hecker-Freer house of 1895 on Ferry Avenue. The design of the stone balcony of the latter was based on the work of Bramante (58 and 59).

Mr. Mason went to Europe in 1884 and 1911. He did sketches and water colors of scenes in Europe and brought back excellent photographs of European works of art, which he had mounted, bound and placed in his library, which adjoined the drafting room. Young Kahn enjoyed using this library and always considered it a part of his education. Later he installed a similar library in his own office.

In 1894 Mason and Rice built Mrs. Campau Thompson's house. The French Renaissance doorway was executed by Julius Melchers (60). The Hiram Walker and Sons office of 1892 in Walkerville and the Detroit Opera House of 1898 were both in the Renaissance style (61 and 62).

In 1898 Mason separated from Rice, and the firm took on the former's name. In 1896 Kahn started his own company with George Nettleton, under the name of Nettleton and Kahn. For a short interval the firm was known as Nettleton, Kahn and Trowbridge. George Nettleton and Alexander Trowbridge had formerly been in Mason's office. Trowbridge soon joined Ackerman pro-

fessionally in New York. In two years Nettleton died and Kahn called in his brothers to assist him. In 1902 Kahn collaborated with Mason on several buildings.

John Scott was one of the more important architects of the eclectic period. He was born in Ipswich, England, in 1850 and came to Detroit with his father while he was still a young man. He worked in the office of his father, William Scott, and later became head of the firm of Scott, Kamper and Scott, with Louis Kamper and his brother, Arthur Scott, the engineer. They built the Hecker house in 1889-90. Later heading the firm of John Scott and Co., he built the Wayne County Building between 1895 and 1902 in the Italian Renaissance style (63). With William Reed-Hill as associate, he designed the old Wayne County Jail and the H. N. Torrey house of 1911-13 in Grosse Pointe, also in the Italian Renaissance style (64 and 65). William Reed-Hill was educated at the Boston Technical School and was very fond of the Italian style, especially the Palazzo Cancellaria. Another building in the same style is the Detroit Athletic Club by Albert Kahn, dated 1915 (66).

The culmination of eclecticism in public buildings came with the construction of the main Detroit Public Library by Cass Gilbert in 1917-21 and the Detroit Institute of Arts by Paul Cret in 1922-27. These two giants standing face to face across Woodward Avenue represent a final simplification of Italian Renaissance forms into block-like masses with large concentrated apertures boldly accented by deep reveals. They follow the precedent set for this type of building by the Boston Public Library, the New York Public Library, and the Metropolitan Museum of Art (67 and 68). A modern architect would have been less concerned with monumentality and would have made a greater study of flexibility, lighting, and accessibility to the street, perhaps, in the end, creating a more useful building.

The most natural domain of borrowed styles is the private residence, a field in which there is not such a pressing demand for adaptation. Even today wealthy men live in Italian villas, French chateaux, or English manor houses. These imported anachronisms are part of a curious discrepancy between the machine civilization and the atmosphere in which its leading citizens live. The escape to the suburbs is a factor that contributes to this form of cultural maladjustment. The imitation of architectural forms and furnishings belonging to a handicraft era has doomed new forms and techniques expressive of the machine age. That people prefer to live in a Mediaeval, Renaissance, or Colonial atmosphere suggests that they have not been able to interpret the modern age in terms of their physical environment. Education is partly responsible for this deficiency

in its equal emphasis on all periods of past architecture and art and its failure to lay sufficient emphasis on or, in many cases, to recognize contemporary trends. All this is not to say that there have not been some successful derivative houses built between the turn of the century and the second World War. There has been considerable excellence in the smaller houses; but on the whole this type has not achieved the distinction apparent in a few of the large houses.

The most satisfactory large houses are those that avoid the purely antiquarian tendencies and are tempered by a fine feeling for design and orientation. Restrained use of derivative detail does not prevent them from carrying on the American tradition of flexibility and livability.

The Eugene W. Lewis house of 1912 and the Dexter M. Ferry, Jr. house of 1915 in Grosse Pointe, by Trowbridge and Ackerman of New York, display a fine sense of design and proportion and take full advantage of their southern lake exposures by ample fenestration and inviting terraces (69 and 70). The Henry Stephens house of 1913 and the Russell A. Alger house of 1910 by Charles Platt, employ a restrained and scholarly use of detail and exhibit a well-studied and charming inter-relationship between the house and garden (71 and 72). Albert Kahn considered the Alvan Macaulay house of 1930 one of his most successful private houses. Its pleasing proportions and simplicity of design come as a relief from the usual confusion of gables and half-timber work common to the average run of pseudo-Tudor work. It is a curious paradox that the world's foremost industrial architect should have continued building an eclectic residence every year or so (73).

A closer scrutiny of European models brought about a revolution in church architecture as early as the nineties. The Latin cross took the place of the Greek cross, and the Gothic returned in a blaze of glory. In 1890 Mason and Rice, turning their backs on the Romanesque, completed Trinity Episcopal Church at Grand River and Trumbull under the patronage of James E. Scripps. Mr. Scripps sent draftsmen to England to study and make drawings of fourteenth century parish churches. They even took strips of sheet lead and bent them around mouldings, the better to make accurate tracings (74).

Mr. Mason tells of an incident that occurred during the construction which reflects the influence, then prevalent, of the teachings of William Morris. Mason noticed that a keystone in an arch had been set somewhat off center. He told the supervisor to reset it. Scripps, overhearing the order, insisted that a keystone thus laid gave the building the cachet of individual craftsmanship which he desired. Needless to say, the keystone is still off center. (more)

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Most outstanding of the Neo-Gothic churches that were to follow is St. Paul's Cathedral (1908-1919) by Cram, Goodhue and Ferguson of Boston (75).

One of the leading architectural firms of the twentieth century in Detroit is the firm of Donaldson and Meier. John M. Donaldson (1854-1941), senior member of the firm of Donaldson and Meier, was born in Stirling, Scotland, and was brought to Detroit by his parents at the age of two. After an education in the Detroit public schools and a brief period in the architectural office of J. V. Smith, he went abroad, studying art and architecture in the Polytechnic and Art Academy at Munich, Germany, and in the Atelier Andre of the Ecole des Beaux Arts in Paris. In Europe he cultivated the friendship of the painters Frank Duveneck and William M. Chase. Returning to Detroit in 1878, he was associated with Henry T. Brush, the architect, until Mr. Brush's death in 1879. Donaldson's first office was in a three-cornered room in that old flat-iron building still standing at the junction of Michigan and Lafayette. Mr. Mason remembers the bearded young architect at this time sitting on a couch in his office talking about his friends across the sea and about the artistic theories he had picked up abroad.

Being a competent sculptor as well as an architect, Donaldson was responsible for the statue of Marquette now adorning the City Hall. Julius Melchers did the other three statues of Cadillac, La Salle, and Richard. Later in life Donaldson became the president of the Detroit Museum of Art and also of the Detroit City Plan and Improvement Commission. He was a director of The American Institute of Architects.



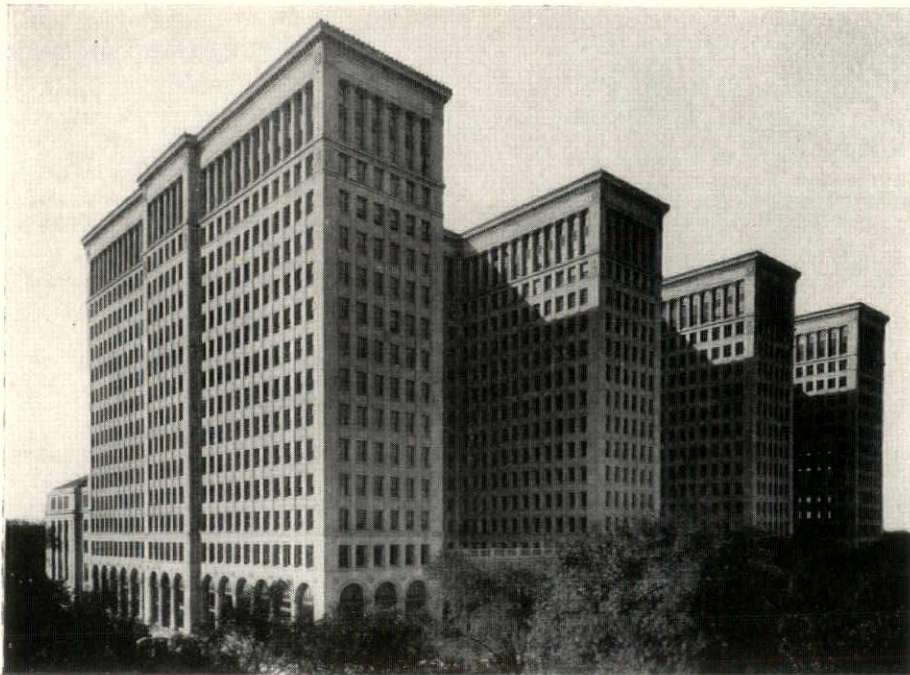
FIG. 6. GENERAL MOTORS BUILDING, GRAND BOULEVARD, BY ALBERT KAHN, 1920.

The firm of Donaldson and Meier was responsible for many of the early steel skyscrapers in Detroit, including the old Penobscot Building and the old Union Trust Building, dated 1900-1902 (76). One of their more academic types of buildings was Alumni Memorial Hall at Ann Arbor.

It was not long before the influence of Louis Sullivan began to be evident in Detroit commercial structures. The D. J. Healy Store of 1910 by Postle and Mahler and the Baldwin Building

brought to Woodward Avenue the strip windows and the elongated spandrels that were to give a clearer external expression of the intervals of the steel skeleton beneath. The "Luxfer Prisms" used in the upper part of the windows of these two buildings foreshadow the glass bricks of today (77). Rayl's Hardware Building, built by Baxter, O'Dell and Halpin in 1915, continues in the Sullivan manner, even to the extent of employing red terra cotta surfacing (78).

FIG. 5. BOULEVARD BUILDING, WOODWARD AVENUE AND GRAND BOULEVARD, BY ALBERT KAHN, 1913.



Some of Albert Kahn's early commercial architecture shows a decidedly progressive tendency. The terra cotta Boulevard Building (Figure 5) of 1913, on the northeast corner of Woodward and Grand Boulevard, is as clean-cut a piece of commercial architecture as one could find anywhere. The windows are increased to their maximum size; the width of the corner piers is equal to the width of the lateral piers; and the piers are uniform from the cornice to the pavement. Such advanced logic was frequently neglected in the roaring twenties (79). The Finsterwald Building of 1919 on the northwest corner of Washington Boulevard and Michigan Avenue has a richness of texture and a restraint of design that give further proof of the superiority of Kahn's work at this time (80). In the Woodward Building of 1915 his use of metal spandrels with terra cotta piers gives the building a lightness of quality altogether revolutionary (81). In Kahn's work there is a directness and a mechanical precision that are the true index of the machine age. In the General Motors Building (Figure 6) of 1920 this factor is carried to its logical climax. The principle of mechanical

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repetition is even found in the quadruple bays which jut out like a series of massive promontories (82). The Fisher Building of 1928 never reached the high architectural standard established by the General Motors Building (83). The New Center Building of 1931, also erected by Kahn for the Fisher Brothers, is the third of the triumvirate that form the New Center, an ostensible effort to overcome downtown urban congestion by establishing a new uptown business center. Someday it is to be hoped that a plaza may join the three buildings.

The Washington Boulevard development is another example of the beneficial results that occur when a forward-looking architect is backed by the real estate interests of a Detroit family. To begin with, Louis Kamper, with the cooperation of Mayor Philip Breitmeyer (1909-1910), had replaced the original single lane of pavement by the present parked boulevard with its advanced scheme for traffic circulation. The building line had been set on the line determined by the wall of the Statler Hotel. Later Kamper had designed the handsome street lamps which lend a note of elegance to Detroit's only north-south artery. Washington Boulevard is indeed a perfect setting for the many handsome buildings Louis Kamper erected for the Book brothers (84).

The position of Griswold Street as the chief artery of Detroit's financial district has never been challenged. During the business boom of the twenties a brotherhood of skyscrapers made their appearance along its southern extremities, incidentally doing little to decrease downtown congestion. One of the best designed of these giants is the David Stott Building of 1928 by Donaldson and Meier. It has the assurance of an established generic type that can be found in a score of other American cities (85). Smith, Hinchman and Grylls were the architects of the Buhl Building (1924-25), the Penobscot Building (1927-29), and the Union Guardian Building (1927-28). These structures are interesting for the picturesque way in which they dominate the Detroit skyline. As architecture the Penobscot and Union Guardian Buildings lack the sincerity of the Buhl Building. Setbacks have been created for aesthetic ends, and an effect of masonry monumentality has been sought in buildings that should express lightness and transparency (86 and 87). Considerably more successful as architectural achievements are this firm's Farmer Street block of the J. L. Hudson Company (1924-29) and the J. L. Hudson Company warehouse on Madison Avenue (1926-27) (88 and 89). The office is best known, however, for its pre-eminence in the field of industrial architecture.

It is interesting that Fred L. Smith (1860-1941), the son of Mortimer L.

Smith, represents the third generation of the Smith family to follow the architectural profession. Mr. Smith received his training in his father's office and later became president of Smith, Hinchman and Grylls, which was incorporated in 1907. Theodore H. Hinchman, Jr., (1869-1936), a consulting engineer, received his training in engineering at the University of Michigan and was treasurer of the firm. Humphrey John Maxwell Grylls (1865-1942) was born in England and came to America in 1881. He worked in several Detroit architectural offices, including John Scott and Company, and was later vice-president of Smith, Hinchman and Grylls.

Among recent buildings of excellent modern design is the postoffice of 1940 on East Jefferson (90), designed by Louis A. Simon. Two commercial buildings exhibiting the latest tendencies are the F. W. Woolworth Building of 1941 by Hyde and Williams and the Edison Service Building of 1938 by John C. Thornton. The latter represents a decided forward stride in building technique and design. The vertical piers disappear almost completely, and the building becomes a simple mass, faced with alternate bands of brick and glass brick. No window openings are needed as the building is completely air-conditioned. This purifies the air and decreases noise and dirt. It provides a cheerful and healthful atmosphere in which to work. Here is a pattern for the city of tomorrow, restful to the eye and mind (91, 92 and 93).

To overlook industrial architecture in an article on Detroit architecture would certainly be a grave omission. But because of the difficulty in obtaining material during wartime and because the subject has been dealt with at length elsewhere, I shall confine myself to a few remarks on the industrial architecture of Albert Kahn.

With the coming of Kahn the architectural profession in Detroit reached its maturity. After over a century of assimilation and interpretation of trends originated in eastern centers and in Chicago, Detroit originated a new development in industrial architecture of the widest importance. Boston and Chicago in the persons of Richardson, Sullivan and Wright had altered the concept of domestic and commercial architecture. It remained for Detroit in the person of Kahn to improve the concept of the factory. The automotive industry, centered in Detroit, gave mass production its greatest impetus. As the architect of most of the automobile plants, Kahn became the outstanding architect for mass production.

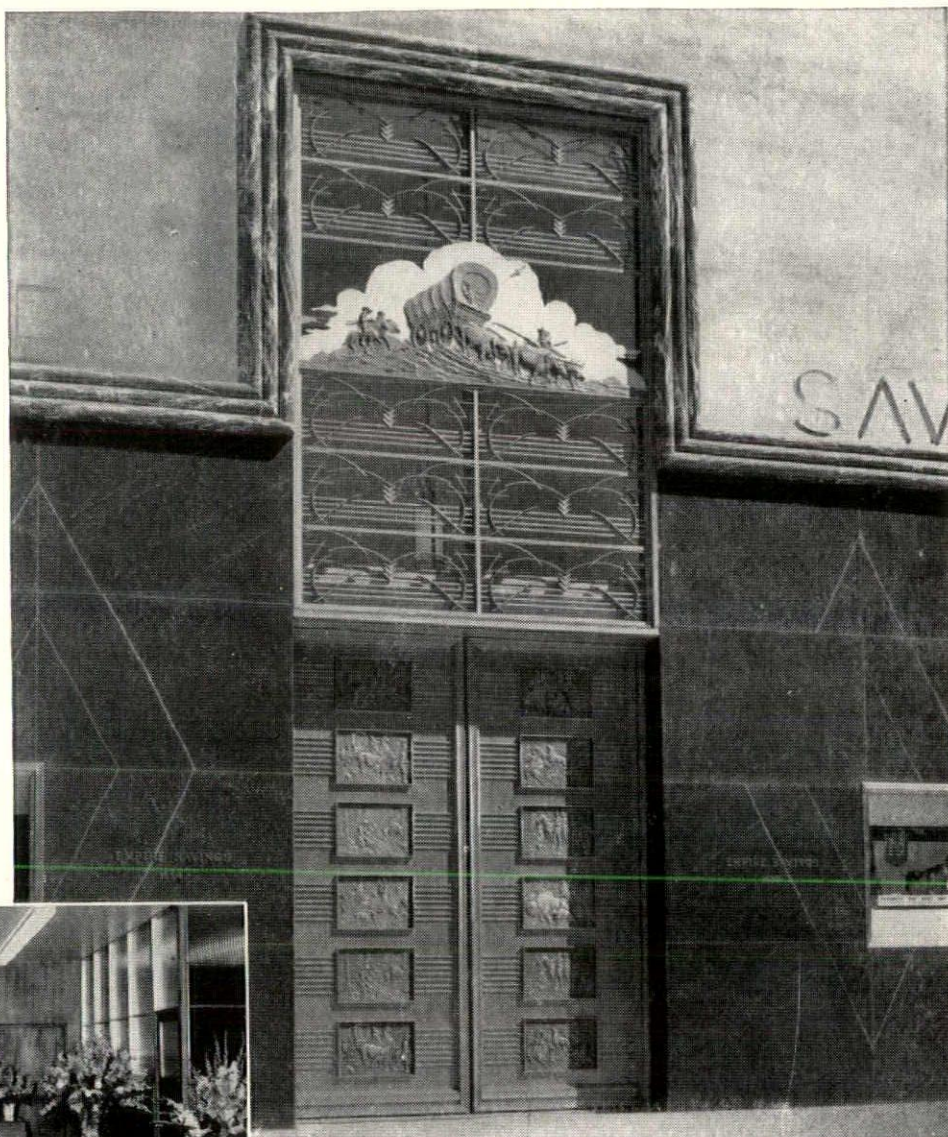
In 1914 Kahn established a new precedent in Detroit by building a Packard plant in reinforced concrete. He imported steel sashes from England for this building. Later his brother Julius invented a new and more precisely calculable method of reinforcing

concrete, which was widely used. However, factories soon had to be built of steel instead of concrete because of the necessity of wider spans. Vast spaces unobstructed by columns and enclosed with glass became the order of the day (see Dodge plant on cover). Kahn developed the idea of building a whole factory under one roof. A few photographs of Kahn's factories reveal the face of a new architecture of unlimited potentialities (94, 95, 96, 97, 98, 99). Here architecture has been converted from an art into a business and by its sheer efficiency has acquired a beauty that is the result of the unrestricted adaptation of form to function. What better evidence could there be of the importance of modern architecture in the new economy? Kahn's plants, located in Stockholm, Moscow, Cape Town, Melbourne, Nanking, and Buenos Aires (to mention only a few of the foreign locations), are a premonition of a universal industrial system which will bind the world closer together after the war and will serve as a means of raising the standard of living and of preventing want.

Then, too, the post-war world should bring a better solution of the housing problem. People do not seem to realize that the same principles of scientific study and research that have improved their working quarters can improve their living quarters. They have become immune to substandard living quarters. Schools, museums, settlement houses, unions and newspapers have almost completely failed to make people realize the benefits that are within their reach; and the reactions of the public to modern architecture have been reduced to a childlike fear of the unfamiliar. If there is a tendency for people to abandon cities today, it is because they have not learned to live in them. Although this is the problem, to a large degree, of the city planner, it is also the problem of the architect. Zoning, parks, limited access highways, and parkways must do their part; but so must architecture. To offset the unnatural noise, dirt and confinement of the city, there is a human need for privacy, sunshine, and contact with the soil. Modern architecture attempts to answer these needs. The best architects of today are concentrating their attention on the living quarters of a more average income group. The larger houses are rapidly falling into the category of white elephants, and there is a tendency toward a greater uniformity of living quarters among all income groups. The variety comes not in size or stylistic trends, but in adaptation to environment and requirements. In Detroit today there is a handful of architects of the younger generation who have been trained in modern design and have relinquished any memories they may have had of the Middle Ages, the Renaissance, or the Colonial period, in favor of a realistic approach to the problems of pres-

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The Grosse Pointe residence of W. C. Emory (Figure 7), built by Max Colter in 1939, proves what the modern theories can do to improve the small city house on the narrow city lot. Privacy and a pleasing outlook is achieved by placing the most lived-in rooms at the rear of the house overlooking the garden. The beauties of the sky and the garden are brought into the house by a large plate glass window dominating the living area. A feeling of spaciousness is attained by combining the dining area, the living area, and the study into one flexible unit. The convenient location of the garage near the street minimizes expensive space-using pavement (100, 101, 102). The same advantages in a larger two-storied town house are to be found in the Axel J. Jansson house of 1941 by Buford L. Pickens in Rosedale Park. The street side is characterized by a convenient relationship between the garage door and the entrance and an interesting use of glass brick for the illumination of the staircase. Living and dining areas face a garden in the rear (103, 104).

A more unusual treatment of a town house is found in the Milard Pryor house, built in 1938, in Grosse Pointe Park by famed Alden B. Dow of Midland. The design of this house suggests the charming plastic effects that may be achieved by an imaginative designer. The interior, with its two-storied living room and interesting spatial relationships, perfectly expresses the new freedom and informality of modern living. The darkness and sense of confinement of the traditional dwelling has disappeared (105, 106). The three houses mentioned above are all built of cinder blocks.

Two other well designed modern houses in Grosse Pointe are the Koebel house of 1939 by Robert Swanson and the Dr. Frank A. Weiser house by Edward Hewitt. The principal rooms of



FIG. 7. W. C. EMORY HOUSE, GROSSE POINTE, BY MAX COLTER, 1939.

both houses overlook the garden, and both have terraces that form a link between the house and garden (107 and 108). The Rosenau house of 1941 by Buford L. Pickens in Plymouth is an excellent example of a small house suited for more rural surroundings (109).

In 1942 two houses by Frank Lloyd Wright were completed outside of Detroit, the Gregor Affleck house in Bloomfield Hills (110, 111) and the Carl Wall house near Plymouth (112). It is significant that Detroit should at last be favored by these two masterpieces of organic design by the man who has been such an important factor in the development of modern architecture. It will be interesting to see what influence these works have on the local architecture.

So far examples of modern domestic architecture are few and far between in Detroit. Nowhere, except in the case of public housing, has modern design noticeably altered the general aspect of residential areas. A change can be hoped for when more private real estate interests are won over and when there is a greater development of cooperative and limited dividend projects.

Unions and settlement houses can be counted on for a greater sponsorship of modern architecture when they have become aware of the special economic advantages that result from prefabrication and structural innovations. Prefabricated and demountable houses are the only answers to the housing needs of a poorly housed nation, and it is only a matter of time before houses will be as available to the average purse as the automobile and the radio have been in the past (113).

Housing has received a new impetus in recent years by government sponsorship. The economies of large-scaled planning have been demonstrated, and many new techniques have been utilized. Housing on a large scale helps to rehabilitate the city and bring order and cohesion to the city pattern. Dwelling units are grouped along connecting interior roads away from thoroughfares. Ample landscaped areas between apartments provide an atmosphere of spaciousness and relaxation not available in the ordinary apartment house. Well located community buildings, playgrounds, and shopping centers form a natural center for neighborhood life.

Housing projects administrated by the Detroit Housing Commission and the Federal Housing Authority in and near Detroit have been designed by local architects. Outstanding in design and planning are: the Parkside Addition, 1941, by the Parkside Architectural Associates (C. William Palmer, Edward A. Schilling, Clair W. Ditchy, and Nelson B. Hubbard), the Charles Project (Figure 8) 1941, by the Michigan Housing Associates (Thomas H. Hewlett, Owen A. Luckenbach, and Augustus O'Dell), the John W. Smith Homes, 1942, by Lyndon and Smith, and the Kramer Homes, 1942, at Center Line by Eliel and Eero Saarinen (114, 115).

Especially noteworthy as an individual building is the handsome community building in the Kramer Homes (Figure 9), which combines adminis-

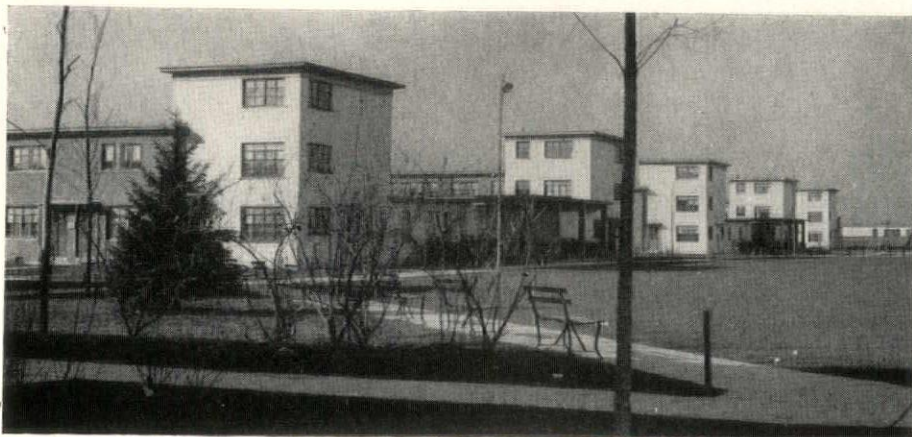


FIG. 8. CHARLES PROJECT, BY MICHIGAN HOUSING ASSOCIATES, (THOMAS H. HEWLETT, OWEN A. LUCKENBACH AND AUGUSTUS O'DELL), 1941.

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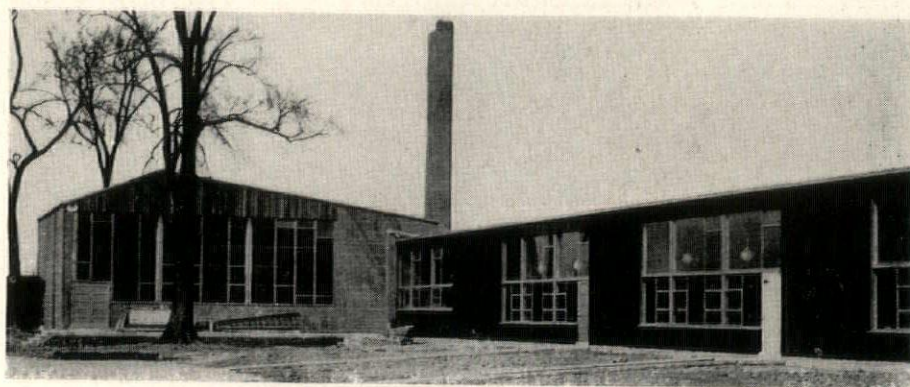


FIG. 9. COMMUNITY HOUSE, KRAMER HOMES, CENTER LINE,
BY ELIEL AND EERO SAARINEN, 1942.

trative offices, auditorium and school. Large window areas and separate doors relate classrooms to the out-of-doors (116). Experts in the design of schools, Eliel and Eero Saarinen are also responsible for the Crow Island School of 1940 in Winnetka, Illinois. Another Detroit firm of architects that have received national recognition for their school building is the firm of Lyndon and Smith. In 1937 they built the High School in Northville, Michigan, and in 1940 the High School Gymnasium-Auditorium in Farmington, Michigan (117). In the above series of schools, an understanding of modern trends in education has resulted in new architectural forms as frank and compelling in their beauty as the new industrial architecture.

The younger generation of architects mentioned above have matriculated at schools of architecture. Pickens studied at the University of Illinois, Dow at Columbia, Hewlett and Luckenbach at the University of Pennsylvania under Paul Cret, Palmer at Harvard, Eero Saarinen at Yale, and Ditchy, Lyndon and Smith at Michigan. This would seem to speak well for the modern professional architectural education.

Detroit has for two decades been the home of the internationally known Finnish architect, Eliel Saarinen. In 1922 he received second prize in the Chicago Tribune competition. Soon he was invited to teach at the School of Architecture of the University of Michigan. At that time the son of George G. Booth, Detroit philanthropist, was studying at the School of Architecture. He arranged a meeting between Saarinen and his father. Mr. Booth had long been interested in stimulating arts and crafts and educating the younger generation to enjoy and create art. He found that Saarinen shared his views. It was not long before he had engaged Saarinen as the architect of the Cranbrook Foundation. This consists of the Cranbrook School for Boys (1927), the Kingswood School (1939) and the Cranbrook Academy of Art, over which Saarinen now presides. (118, 119).

Mr. Saarinen and his son, Eero, have been the architects for a series of out-

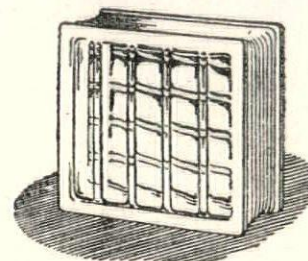
standing buildings of different types in surrounding mid-western centers. Each building they have done has represented a new approach to the particular domain of architecture that they have invaded. The variety and beauty of the new forms they have created bear witness to the vitality of their art.

The faculty residences of the Academy of Art offer an interesting suggestion for double house development. The Kleinhaus Music Hall in Buffalo (1940-41), the Crow Island School in Winnetka, Illinois, the Wermuth House in Fort Wayne, Indiana (1942), the Tabernacle Church of Christ in Columbus, Indiana (1942), and the Kramer Homes housing project in Center Line, Michigan (1942), rank at the top of the list of American architectural production. It is to be hoped that the Saarinen plans for a Smithsonian Art Gallery in Washington, D.C., may be realized after the war (120, 121, 122, 123, 124, 125, 126, 127, 128).

With such salutary trends of archi-

tecture in and about Detroit, the future offers limitless possibilities when the present crisis has passed. Modern architecture is a true outgrowth of democratic freedom. In time it will reflect the increasing socialization characteristic of present-day democracy. In it is one of the greatest promises for the world of tomorrow. Tomorrow, too, will bring a greater consciousness of America's architectural past and the part it has played in the making of the present.

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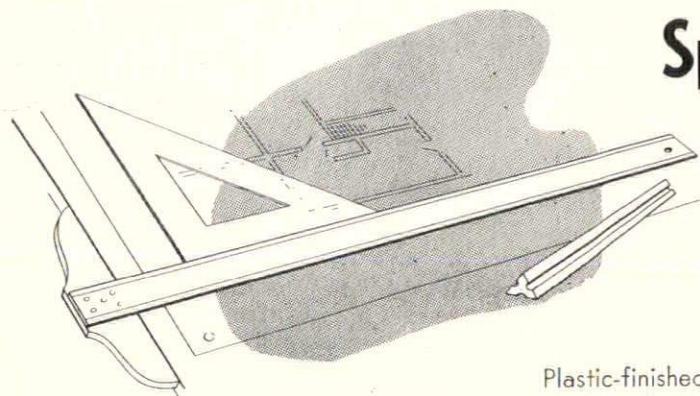
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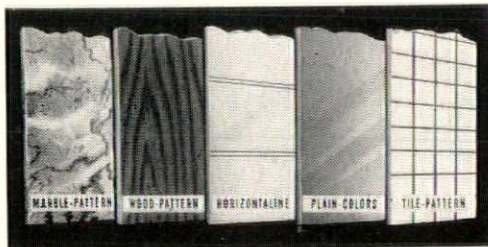


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MODERN INVENTION AND INDUSTRIALIZATION ARE RESPONSIBLE FOR
SIGNIFICANT CHANGES IN OUR POSTWAR ARCHITECTURE

By Wells I. Bennett, F.A.I.A.

Reprinted from Michigan Alumnus Quarterly Review

In the nineteenth century time was successively measured by the rider on horseback, the horse-drawn vehicle, and finally the steam engine. It was measured, too, by the labor a man might accomplish between sunrise and sunset. Over this period a substantial architecture rose on a vision of physical permanence and economic security. The colonnades of the Classic Revival, alternating with the lacy gables of the Gothic Revival, were in turn superseded by the pretensions of the Mansard roof, the Victorian fancies, and the heavy romanticism of H. H. Richardson. Against this background, a set piece like the formal stage of the Greek theater, the tremendous events of the first half of the twentieth century have been played. War, prosperity, depression, war, in swift succession have pointed to the more profound forces behind this march of affairs. Science has become superman; industrialization motivates our society. Commerce and agriculture are effective only through the machine.

The man in the street, preoccupied with current interests, scarcely notes the familiar patterns of the architecture about him. Its traditional forms are sedate and nostalgic, a setting for life—but not expressive of it. We sputter about housing, schools, and hospitals, but there is little thoughtful concern for the form and character of these needed facilities. The utility of the new buildings is welcomed, but when they appear in new forms there is frequently surprise and sometimes confusion. That new needs and new means would produce new forms and appearances had not been anticipated. The use of traditional architecture having become second nature, novel structures rouse comment and an awareness of architecture and its values.

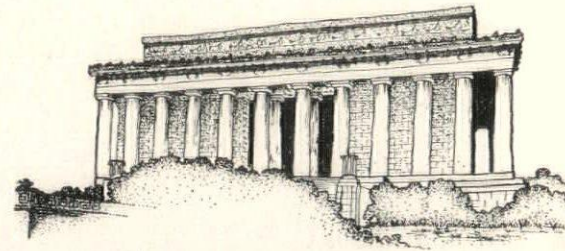
Consider three buildings—the Lincoln Memorial in Washington, the Empire State Building on Fifth Avenue in New York, and the De Soto Press Shop in Detroit. Ask any group of people for an opinion poll rating these

buildings as works of architecture. It is my guess that the Lincoln Memorial would take first place, with the Empire State Building a close second. The industrial plant would rate a poor third.

Our architecture is clearly discerned and readily accepted when it demonstrates one quality as a symbol—physical permanence. The Lincoln Memorial bespeaks permanence with all the emphasis that static form and well-set marble can present. The Empire State Building, though more lightly constructed, by its colossal bulk and soaring line announces against the sky the substance, vitality, and optimism of American enterprise. It is accepted as notable architecture though not quite the equal of the more sober and enduring Memorial. The press shop is likewise large, but since its framework is light, its walls mainly of glass, its surfaces otherwise of obviously light and practical materials, the critic is unimpressed. The disclaimer of any pretension beyond utility practically blots it from view. That the press shop actually states far more than utility, that it is the symbol of a profound economic and social force today, does not occur to the passer-by.

In our architecture the predominant motive has been security. Security was primarily the shelter reared against physical attack from man, animals, and the elements. Architecture came presently to provide us with symbols as well as substance: the self-respecting house for the family and the dignified church as public confession of faith; the town hall, in form not unlike the church, for community self-government; the reserved countinghouse for economic enterprise. Display is one aspect of security for it is proof of prosperity. The adornment of buildings with costly materials richly worked is a reassuring token of permanence. In American architecture the form, whether pseudo-classical, medieval, or Renaissance, has been an enrichment of the basic theme—proof of substance.

When buildings were solidly formed of brick, stone, and wood that met the eye, when their accommodations and amenities expressed and embellished the society of the time, our architecture was understood. It was then good architecture and is still good as a symbol of its time. In fact, it is quite natural that after the past hundred-year procession of eclecticism, the earlier styles



LINCOLN MEMORIAL*

Henry Bacon, Architect

continue to dominate architectural evaluation.

Since the turn of the century, invention and industrialization have increasingly affected our culture. Gradually but persistently, city and country have become mechanized. Manufacturing, transportation, even changed agricultural practices, have shrunk the dimensions of our world while enlarging the horizons of our lives. Confronted with the conditions of 1949, it is not enough to respond with a reference to architecture as stone and brick permanence or to continue the search for a style.

In the confused scene of physical expansion and cultural eclecticism, it was inevitable that as early as the 1890's romanticism and impulse for change in architecture should produce successively a Louis Sullivan and a Frank Lloyd Wright. Dynamic and original, these men frankly questioned the old forms. They were pioneers venturing beautiful and novel forms here at home and inspiring them abroad.

Equally inevitable was the appearance in the 1920's of the subjective constructivists, such as Le Corbusier in France and Walter Gropius in Germany. In Europe the half-awareness of scientific advances and of technology suggested to designers another strain of new forms. Where Wright produced brilliant and intricate ties with nature, Le Corbusier and Gropius preferred more uncompromisingly geometrical forms. All this group was in revolt against tradition; theirs was a fresh reaction to a world which had already moved from the stable culture of the nineteenth century to one of change and uncertainty.

In the novel architecture it is interesting to note that, in spite of the spirit of revolt, basic attitudes remain largely intact. Continuity of the family home, the physical symbols of religion, the stability of business, continue to be the ideals. Permanence has become less stodgy, but it still spells security. Planned spaces are more flexible, and there is an added subtlety in display. Concern for aesthetic is less and less

*The illustrations for this article were made by Herbert W. Johe, Assistant Professor of Architecture and Academic Counselor in the College of Architecture and Design.

Now Dean of the College of Architecture and Design, Wells I. Bennett has been a member of the University staff since 1912. He was born at Red Creek, New York, in 1888, and received his bachelor's degree from Syracuse University in 1911. After serving for six years as an instructor at Michigan, he became a designer in the construction division of the U. S. Army, in a civilian capacity, and was later engaged in warehouse construction in the Army's supply depots at Charleston and New Orleans. In 1919 he was made Assistant Professor of Descriptive Geometry and Drawing and was advanced through various ranks to the chairmanship of the Executive Committee of the College of Architecture in 1936, becoming Dean in 1938. Dean Bennett is a member of many professional organizations, including the Michigan State Registration Board for Architects, Professional Engineers, and Surveyors, of which he was president in 1945; the Association of Collegiate Schools of Architecture, of which he is a past president; the Detroit Chapter of The American Institute of Architects, of which he was president two years ago. He has served as a director of the Michigan Housing Association, and the Michigan Society of Architects. Dean Bennett has written many articles on architecture and housing. An article by him entitled "That Postwar House" appeared in the Summer, 1944, Quarterly Review.

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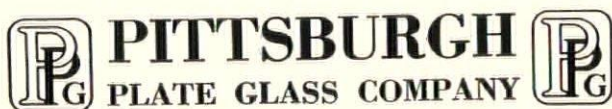
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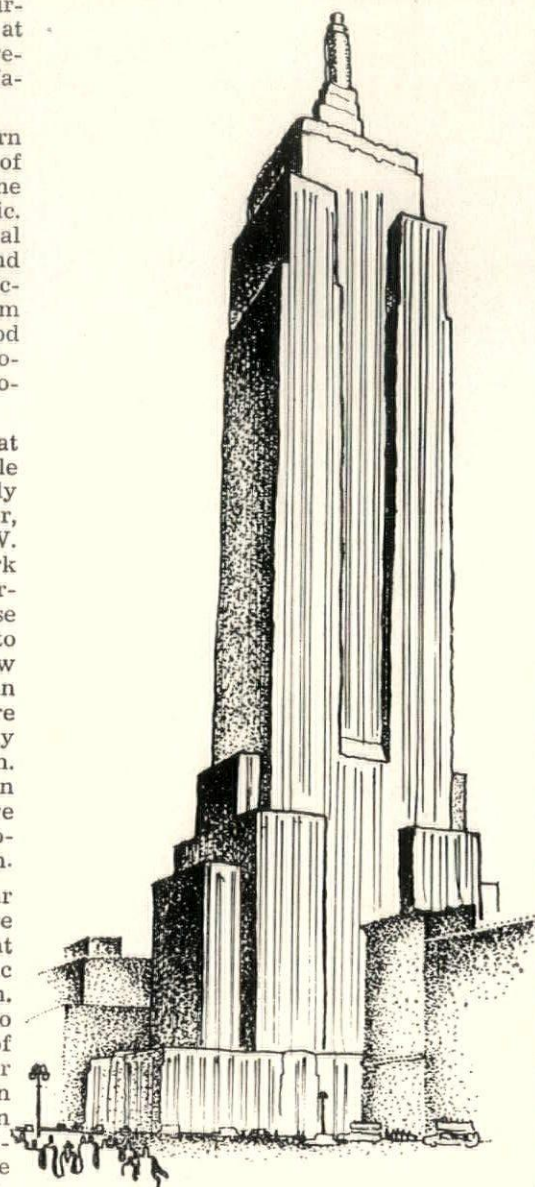
expressed by the incrustation of surfaces. It is more self-conscious and at its best appears as a sophisticated reserve, an expressive but unadorned facade.

Now after four decades this "modern architecture" joins the procession of styles. The very titles *der Stil* and the "international style" reveal the eclectic. As a net gain from the international style there has emerged a basic trend toward simplicity. The element of decoration has been largely deleted from the architect's vocabulary. Some good housing has been done; the pseudo-Renaissance palaces have become obsolete.

Since the recent war it appears that the impulse of the international style has run its course. In late years only refinements according to Le Corbusier, Gropius, or the gentler mode of W. W. Wurster have appeared. Modern work continues to offer simplicity and a certain cleanness. But the first surprise at these characteristics has ceased to administer a salutary shock. The new simplicity has proved disappointing in not lowering costs, and whether there is a real desire for an end of display through architecture seems uncertain. Those who seek economy in modern building find little relief, since there is as yet no real integration of the potentials of industrialization and design.

From the twentieth century thus far one contemporary type of architecture emerges—that of the industrial plant housing the dominating characteristic of contemporary life, mass production. The wonder of industry appealed to the architects of the earlier years of the century. Eric Mendelsohn and Peter Behrens dramatized the machine in Europe, as did Frank Lloyd Wright in the Larkin Soap and Johnson Wax industries in the United States, but these ventures remained romantic and impressionistic. American industrialization took the long step forward when, early in the century, the assembly line and large-scale mass production appeared in the automobile industry in Detroit. Its integration of process and distribution of the product admitted no limitations. Its corollary of continuous improvement and rapid obsolescence of both product and process shattered traditions of permanence. In the housing of industry a new phase of architecture came of age. The **process** took command, and the architect of an industrial plant began his studies with the flow pattern of production. For a wholly contemporary activity there logically appeared a contemporary architecture.

With the Second World War there was time to take stock. Normal activities in building came to a stop, but tremendous special building projects were planned and accomplished. The demand for housing of war industries conquered problems of time and materials, and accelerated advances in technology were made. As applications



EMPIRE STATE BUILDING

Shreve, Lamb, and Harmon, Architects

of science to destruction came into appalling evidence, mechanization took full command. In the circumstances, preoccupation with tradition in building and easy assumptions as to the basis of design faded away. In the current period of readjustment we are endeavoring to assess the values of architecture today.

Industrial and commercial structures offer the most lively fields for postwar building activities. They are timely, that is, for an immediate need. That their character is ephemeral is not a disadvantage; as has been said, it was accepted as a principle for industrial plants before the war. Today's architecture of the shop and the restaurant, like a stage dramatization, is not even contemplated as more than an up-to-date setting for a passing dynamic function.

Let us look again at the fundamental

modes of architecture that shelter domestic life, business, and government. The need for housing is urgent; banking and commerce continue their somber or lively way; the services of government, whether for better or worse, carry on and even expand. To what extent is the old check list—permanence, spaciousness, and the uplift of aesthetic effect—still valid?

We have come the descending path from the Georgian mansion to the Cape Cod cottage clinging to the notion of the permanence of the family home and its continuity through generations. But what actual permanence and continuity does the American family have? In how many instances does the family remain, even through one generation, behind the threshold over which the bridegroom carried his bride? In few cases indeed does the house pass on to the next generation of the family. Apartment-house life makes a travesty of the house-as-castle concept. The single dwelling is not yet obsolete, but its status is no longer impregnable. Permanence can still mean stability of structure for a given purpose. But the purpose is no longer the massiveness of physical durability that extends beyond its generation to cumber the ground in long and dismal obsolescence.

It is quite normal that the American citizen should think of government buildings as permanent, for on them our national security appears to rest. As a matter of fact, real security depends not on the static permanence of our institutions but on their inherent vitality, their continuing growth and development. We might agree that Congress, continuing its traditional framework of operation, has been and continues to be appropriately domiciled "on the Hill". But the great piles of official masonry housing tremendous activities ranging from war to agriculture express a stodgy Victorian complacency inappropriate to a live democracy in a time of rapid change. This "firmness" along Pennsylvania Avenue, about the several state capitals, and in municipal structures across the land is only an expensive false front for real and constructive activity.

Spaciousness is indeed today's desire to be valued above static firmness. The great Georgian hall, the suites of Versailles, provided ample space for display, for pomp and circumstance. How strange these settings are to us who seek—and lack—modest accommodation for family living. The livelihood of domestic service that made the great house possible has disappeared in the advance of industrialization. Today we seek an environment conditioned for the good life which technology should open to us.

Beauty has in the past connoted those sensuous and spiritual satisfactions arising from the view and use of a work of architecture. This quality has been elusive and hardly suscepti-



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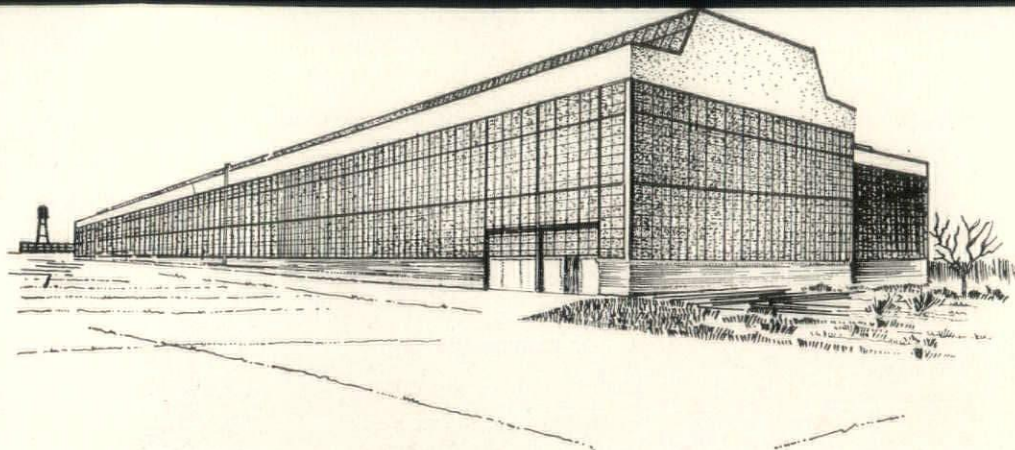
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ble of precise definition. There is often resort to esoteric vagueness and sometimes a retreat to personal taste. A cathedral or a national capitol presumably awakens individual and group response to the spiritual dignity and nobility of the institutions housed. Religious conviction and civic pride are, respectively, enhanced. From the time of the Renaissance, unity, symmetry, rhythm, and other classic principles have held force in formulas for beauty, and we automatically react with them. But in a dynamic architecture they fail us as static notions of mass and security fail us. The cult of aesthetics as a transcendent mystery vouchsafed to the elect is hardly adequate. The quality of beauty in architecture needs continuing study and clarification.

While beauty, whatever its formal definition, is a requisite of good architecture, it is only one, though perhaps the crowning, quality. Architecture exists for a purpose. The purpose is functional including aesthetic. The complete functioning of a house, large or small, through its varied uses, through the experience to which its occupants and visitors are subjected, will, entirely beyond physical comfort, include beauty—"grace or fitness exciting intellectual or moral pleasure". Frank Lloyd Wright has contributed a new quality to the aesthetic experience of architecture. The interpenetration of spaces of garden and dwelling provides an experience of nature and vitality in living unattained by the conventional structure however elaborate its surrounding terraces. Here is an added quality, an organic enrichment, a flowering of the function of the dwelling in a grace or fitness exciting keen intellectual or moral pleasure.

Given this lingering aftermath of tradition and the waning impetus of the new romanticism, we face design



DE SOTO PRESS SHOP

Albert Kahn, Architect

for our own time. This is where we are. We may further summarize our situation by a view of our needs in design, a review of our means of meeting them, and a statement of objectives.

Probably our basic need from architecture continues to be security. But our wants transcend those of protection from weather and physical attack. We need protection from frustration rather than a retreat from reality; a place for physical and mental rejuvenation but not a Shangri-La. The possession of a job and a place to live is imperative, but the location of the job may shift and the dwelling need not be physically owned in order to be suitable for family life. Even if owned, it should be flexible rather than massive and pretentious. Family fortunes and needs are subject to change, and security in one's home consists not in inert structure but in flexibility. With prosperity one can improve one's architectural environment; with adversity one is protected against excessive commitments.

A second need in architecture is an increased amenity. Buildings today are not claimed as architecture unless they furnish us with comfort and an uplifting of the spirit beyond the mere

structural provision of shelter. For such qualities the architect is responsible, and here improvement is in many instances already apparent. Amenity is expressed in the neighborhood spirit, simplicity, and spaciousness evidenced in a Norris, Tennessee, or the freshness, cordiality, and dignity of a Washington Statler Hotel.

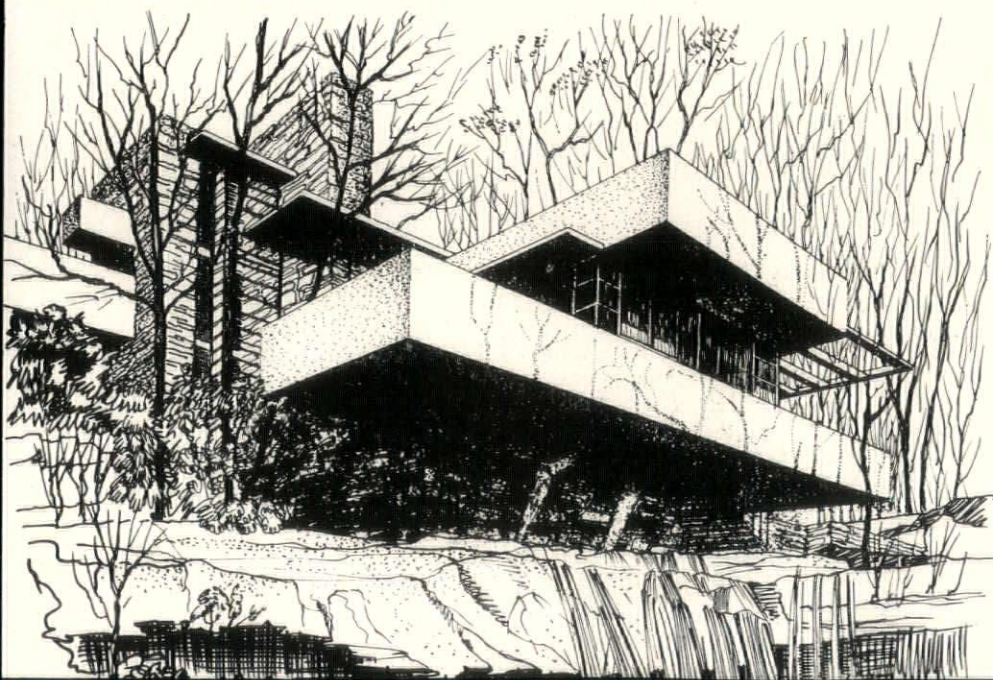
If the forms and aesthetic charms of modern architecture become luxury items, it will remain out of the current of the times. Economic ways and means will be imperative in resolving the needs that press upon us. Obviously, our immediate means lie in the resources of industrialization. Curiously, and certainly unconsciously, the building industry has for more than one hundred years been unaware of these resources, has not admitted them as tools of planning and production. The impersonal forces of mechanization have, in turn, paid little heed to the design of products of the machine, and in large measure these products have been but superficially analyzed and formed. The limitations of the machine and the needs of the product are still but imperfectly integrated.

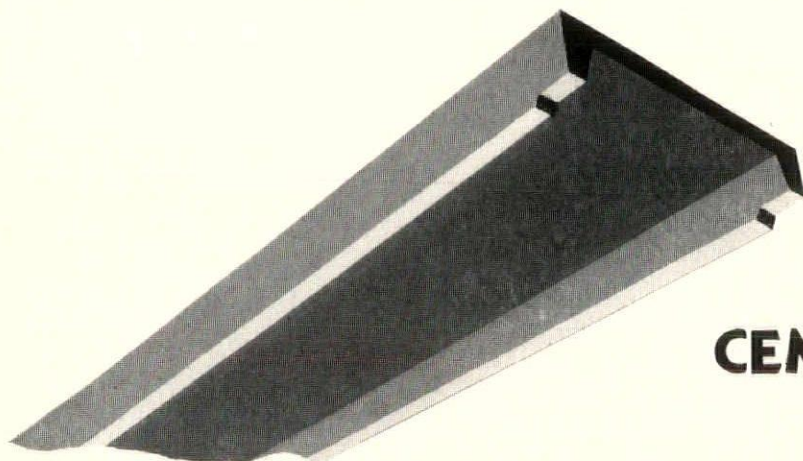
The phrase of the industrialist, more for less, is appropriate indeed to the needs of architecture. The painful and costly processes of building have been observed by the layman and by many who are directly involved in the industry itself. The crowd of "sidewalk superintendents" viewing with fascination the early events of a large job whose roots are deep in the ground, soon gives place to a procession of irritated people who daily resent the obstruction to traffic during the months or years of the building process. The blocking of sidewalks and streets in order to carry on production, which in other industries takes place in factories or isolated yards, illustrates very clearly the lag in the building industry. A kind of technological immodesty appears in this untidy, inefficient scene, an affront to community functioning.

Contemporary architecture must depend directly, and with full cooperation, on the technological resources of our time. This is not to submit to technocracy, domination of design and its products by mechanistic control. It is rather to employ the wide facilities of technology as the masons of Chartres

"FALLING WATER"

Frank Lloyd Wright, Architect





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Cathedral used stone—as a means. To do less is to admit one's inadequacy as a designer.

Another means ready to the hand of the designer is that of the social forces awaiting expression in architecture. The dynamic pressures in society today compel our attention. Housing is a persistent problem and is increasingly

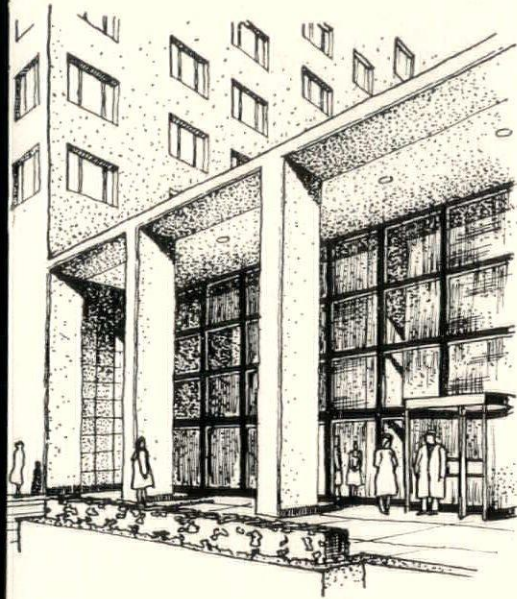
proving to be chronic. The housing problem is a complex challenge to the designer—ominous if not resolved. The force behind the demand cannot be denied.

Beyond the immediacy of the housing problem, and related to it, is the planning of the community of today. Population is now mobile; the needs of living, work, and recreation space are insistent toward mobility and social equality. Here permanence has less and less meaning. Commodity and amenity have new importance.

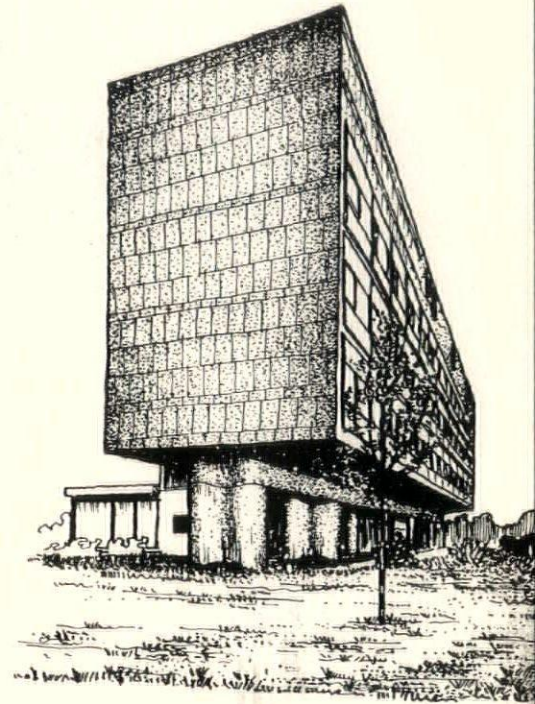
Architecture, like other cultural expressions, is borne along on the current of events. Some may resist the pull and attempt to anchor in a backwater, when as contemporary social entities they should strike out, using the main current, making their way. Of course, there must be an objective. Cultural expression and social betterment, though long sought, are still worthy goals. The integration of architecture with life today should presently suggest and direct the nature of our structures, their amenity and aesthetic.

As the steersman, the designer must see architecture not as a fair though dim tradition but as an essential element in the society of which he is a part. The field of design was never so challenging nor so promising as today. To meet modern needs with appropriate responses is to create a contem-

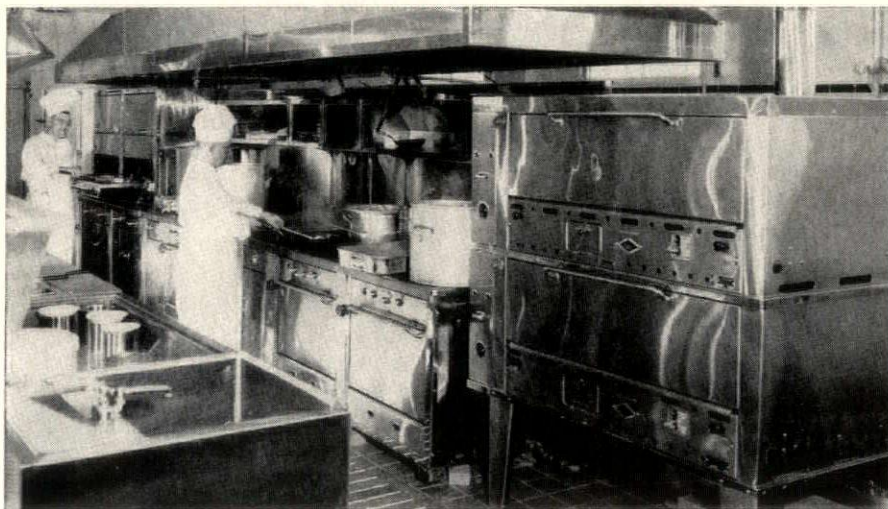
porary architecture of utility, amenity, beauty. We who use architecture—all of us—would be building in these walls of time.



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From the Bulletin of the Washington Building Congress



U. S. COURTHOUSE FOR THE DISTRICT OF COLUMBIA; JUSTEMENT, ELAM & VARBY, ARCHITECTS. MODEL BUILT IN THE OFFICE OF THE ARCHITECTS.

Attending the fascinating display of scale models of store fronts held by Pittsburgh Plate Glass Company at the Statler Hotel a few weeks ago brought home again the advantages of seeing in advance how a plan will look when it is completed.

We decided that there must be a lot of other models which would be of interest to construction people and this led to our discovery of two young men who have turned a hobby into a business.

Robert F. Geoghegan and Thomas J. Haynes worked at the Special Devices Model Shop in the Navy's Bureau of Aeronautics during the war. Both thoroughly enjoyed that type of work and after the war they decided to go into business together under the name "Rogay Industrial & Commercial Models".

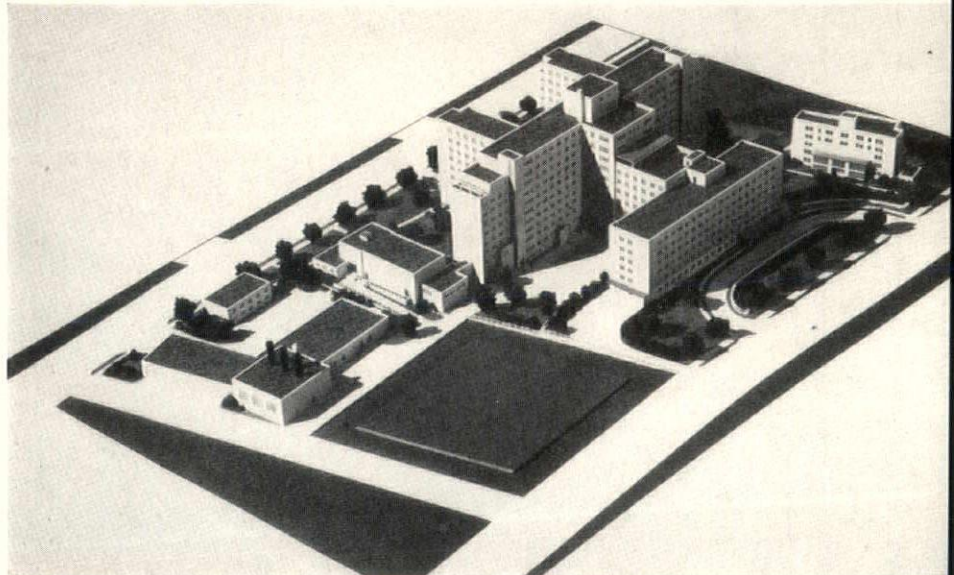
They use plexiglass, wood, cardboard, and dozens of other materials for their models, using many ingenious lathes, handsaws, drill presses, etc., which they made from such instruments as dentists drills.

Their scale model of a proposed Veterans Hospital in New Orleans designed by the local architectural

BELOW: Veterans' Memorial Hospital Planned for New Orleans, La.; Kingsbury & Stenhouse, Architects. Model made by Rogay Industrial and Commercial Models.



LOUIS JUSTEMENT, F.A.I.A., WITH SCALE MODEL OF HOSPITAL



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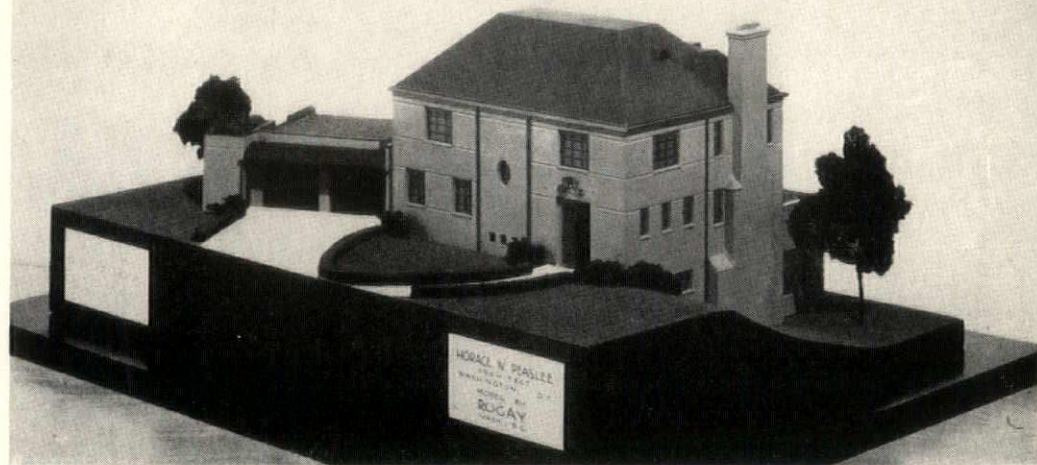
2304 PENOBSCOT BUILDING
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firm of Faulkner, Kingsbury and Stenhouse, won first prize in a recent Federal Architects' exhibit at the National Museum. Bids are now being taken for this building.

They have also done models of several local residences. The attractive home of Joel Broyhill in Country Club View, Arlington, which was designed by Horace W. Peaslee, is one of these.

When a client is unable to visualize how certain architectural details will look, a model often saves considerable money in changes after construction has begun. As a case in point, Mr. Geoghegan referred to the 17th Street facade of the National Geographic Society's proposed building where the Society preferred brick and the architects recommended lime stone. The model was finally made up showing one half of brick and the other of stone. The stone version was selected.

Mr. Slocum Kingsbury, in commenting on this same model, said that the architects as well as the



THE HOME OF JOEL BROYHILL; HORACE W. PEASLEE, F.A.I.A., ARCHITECT.
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clients benefited since they saw an opportunity to improve the design and changed the window reveals to make them deeper after seeing the model.

Some architectural offices build their own models. Two beautiful models built in the office of our president, Louis Justement, of the firm of Justement, Elam and Darby are shown. One is of their design for the Veterans Administration

Hospital which will be built on the Nevius tract in Arlington, which is shown on the front cover, and the other is the Constitution Avenue facade of the U. S. Courthouse for the District of Columbia, which was designed for the Public Buildings Administration to be erected at 4th and Constitution Avenue in the near future. Mr. Justement says that he and several of his men worked on these models.



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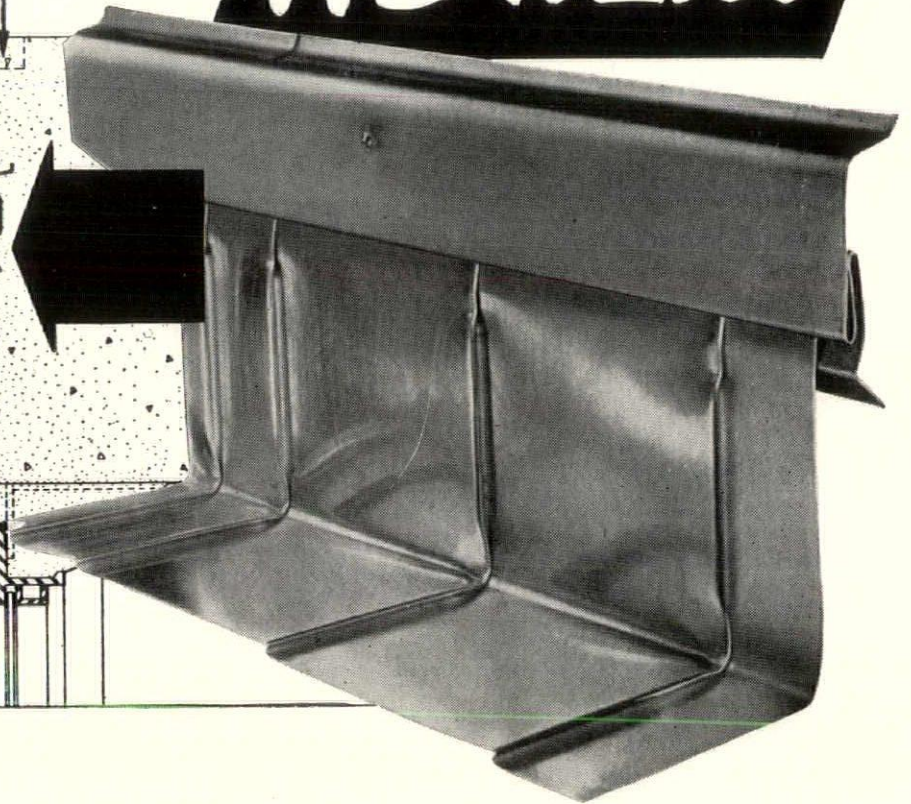
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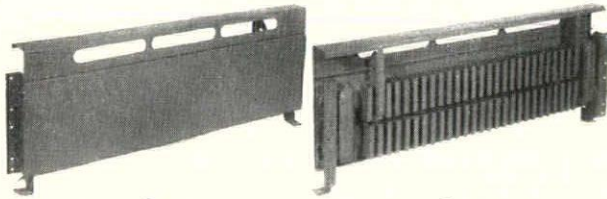
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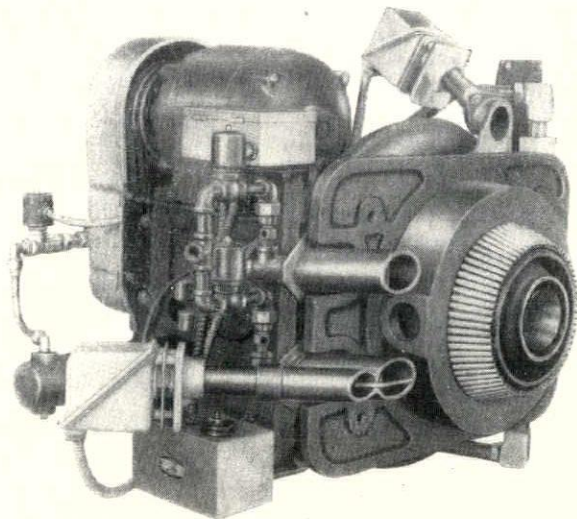
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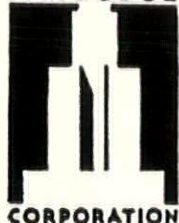
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THE MICHIGAN SOCIETY OF ARCHITECTS

SCHEDULE OF RECOMMENDED CHARGES

(American Institute of Architects Document Adopted by the M.S.A.)

Ratified and adopted at the
14th Annual Convention
M. S. A., 1928



Distribution Authorized at the
16th Annual Convention
M. S. A., 1930

Revised Feb. 15, 1946

The Michigan Society of Architects, as a professional body, recognizing that the value of an Architect's services varies with his experience, ability and the location and character of the work upon which he is employed, does not establish a fixed rate of compensation binding upon all of its members, but, in the light of past experience, recommends that for full professional services, adequately rendered, an architect practicing in the State of Michigan should receive as reasonable remuneration therefor at least the compensation mentioned in the following schedule of charges:

1. The architect's professional services consist of:

(a) Preliminary studies, including the necessary conferences and the preparation of preliminary sketches, the least compensation of which is 20% of the hereinafter mentioned fees.

(b) Working Drawings and Specifications, completely ready for taking bids, the least compensation for which is an additional 55% of the hereinafter recommended fees.

(c) Supervision, including the taking of bids, the preparation of full size and large scale details, the general direction of the work, the checking of contractors' monthly statements, the checking of shop drawings for various trades, and the issuance of certificates of payment, the least compensation for which is an additional 25% of the hereinafter recommended fee.

2. The proper minimum charge for professional services on the average type of work, when let under a general contract, is 6% of the total cost of the work. When the major portion of the work is let under a general contract and a minor portion is let separately to individual contractors, then 6% shall govern

for the entire work, plus an additional 4% upon that portion let separately.

When all of the work is let separately to contractors for individual trades, then the 6% fee shall be increased by 4% additional to cover the architect's extra cost of keeping records and dealing with several contractors instead of one contractor.

3. On residential work it is proper to charge from 8% on the first \$50,000.00 of cost, and 6% on the balance. On residential work at a sufficient distance from the architect's office, to require unusual time in travel, but not far enough distant to require rail or boat transportation, it is customary to increase the above-mentioned 8% and 6% charges to 10% and 8% respectively. In both cases the fee shall cover stables, garages and other dependencies.

4. In the hands of architects best qualified to design them, churches and ecclesiastical buildings generally bear a commission of from 8% to 10% on work under \$50,000.00, and 7½% on work over that amount. Designing of or assisting in the selection of or purchasing of church furniture and fixtures, depending on the amount of detail work necessary and the time required, bears a commission of from 10% to 20%.

5. Buildings with complicated equipment such as laboratories bear a higher rate than the 6% quoted in paragraph 2, above, for average work. If taken at 6%, the equipment should be charged separately at a higher rate.

6. On monumental decorative and landscape work, special interiors, and special cabinet work, as well as alterations to existing buildings, whether federal, municipal or private, the minimum charge is 10%. Should the work involved require unusual study or specialization, it is usual to charge 15% or even more.

7. Design for fabrics, furniture, fixtures, lighting fixtures, and special decorative work other than for churches, the minimum charge is 15%.

8. On articles not designed by the architect, but purchased under his direction, the minimum charge is 6%.

9. On work of such nature that the final total cost cannot be reasonably accurately approximated, it is advisable and permissible to charge on a pay roll-overhead-profit basis, that is to say, to charge the actual amount of the payroll, plus the average percentage of overhead, plus a profit of, say 25%. If pay roll totals \$100.00 and overhead amounts to 85% of the pay roll, then the charge will be:

Pay roll	\$100.00
Overhead, 85% of \$100.00	85.00
<hr/>	
Plus 25% for Profit	46.25
Total	\$185.00
<hr/>	
Total charge	\$231.25

In offices having an overhead of 100% this method amounts to charging $2\frac{1}{2}$ times the pay roll, which is quite generally used. It is fair to both owner and architect. It often saves the owner a considerable amount, and insures the architect a reasonable profit.

10. As a substitute for the method suggested in paragraph No. 9 above, the architect may be paid a fixed fee for his own personal services, or, in some cases, a commission upon the cost of the work. In addition thereto, he is reimbursed by the client for his actual office expenses, (pay roll, exclusive of his own drawing account, plus overhead). This is known as the "Fee-plus-cost" method.

11. All disbursements for traveling expenses, measurements, surveys, fees for expert advice when requested or sanctioned by the client, and the cost of all prints, to be paid by the client.

12. All of the above charges are subject to increase by special arrangement, where the cost of the work is small or the conditions unusually difficult.

13. By special interiors and cabinet work, is meant that part of the work which is individual, and requires special study and drawings for each room or each feature thereof, as distinguished from the work which is repetitious and which can be executed from typical drawings and general specifications.

14. The supervision of an architect does not guarantee the performance of the contract by the contractor, or insure the client against defective work thereunder.

Where the architect is retained to oversee preparation, manufacture, execution and installation of work, as well as to check final requests for payment for same, he will do everything in his power to enforce the spirit and the letter of drawings and specifications. Beyond that he is not responsible.

15. The architect is construed by the courts to be the owner's agent and the owner is responsible for payment for labor and material ordered by the architect for the owner. The architect's power of agent is limited, however, to the building or work upon which the architect has been commissioned by the owner to perform professional services.

16. It is proper to charge for the preparation of sketches of any nature whatsoever, even if the client be asked only to reimburse the architect for his actual costs of payroll and overhead.

Under no circumstance will the architect offer to make sketches without charge or obligation in order to assist in soliciting business: nor will he submit to a prospective client's invitation to submit sketches under such conditions, for, by so doing, he may institute or be drawn into an ungoverned and unethical competition.

If the architect chooses to work without reasonable compensation, he may do so only under conditions which will not tend to injure his fellow practitioners.

UNETHICAL PRACTICE

If an architect has quoted a rate of fee to a prospective client, another architect seeking the same work and having knowledge of the rate quoted by the first, is guilty of unprofessional conduct if he attempts to obtain the work by quoting a lower rate of fee. Such conduct is unethical.

SUBMITTING SKETCHES

If an architect knowingly competes with other architects by submitting sketches without obligation, thereby submitting to an ungoverned and unauthorized competition, he is unfaithful to the profession, and guilty of unprofessional conduct.

	Aug. 1, 1921	Aug. 1, 1922	Dec. 1, 1921	Jan. 1, 1922	Feb. 1, 1922	Feb. 1, 1923	Jan. 1, 1924	Jan. 1, 1925	Jan. 1, 1926	Jan. 1, 1927	Jan. 1, 1928	Jan. 1, 1929	Jan. 1, 1930	Jan. 1, 1931	Jan. 1, 1932	Jan. 1, 1933	Jan. 1, 1934	Jan. 1, 1935	Jan. 1, 1936	Jan. 1, 1937	Jan. 1, 1938	Jan. 1, 1939	Jan. 1, 1940	Jan. 1, 1941	Jan. 1, 1942	Jan. 1, 1943	Jan. 1, 1944	Jan. 1, 1945	Jan. 1, 1946	June 1, 1946	Jan. 1, 1947	Jan. 1, 1948	Nov. 1, 1948	Jan. 1, 1950	
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SEE EXPLANATION ON REVERSE SIDE

REVISED SCHEDULE OF UNIT COSTS BASED ON CUBICAL CONTENTS OF BUILDINGS

(See Table on Reverse Side)

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Annually since 1915, the Detroit Real Estate Board has produced and distributed a schedule of unit costs employing cubical contents of buildings as the basis for determination of costs. The schedule revised as of Nov. 1, 1948 is presented herewith.

The schedule of costs was produced primarily as a service to members of the Detroit Real Estate Board, as a guide in estimating construction or reproduction costs and as a possible guide to appraisers. Within recent years, scores of requests for copies have come from all parts of the United States and numerous trade publications have asked permission to publish the schedule. It has been and continues to be the policy of the Detroit Real Estate Board to authorize reproduction of the schedule by recognized trade publications and by banks, trust companies, insurance companies, building and loan associations, mortgage companies, appraisal organizations, etc., for the personal use of members of those organizations but no permission is given for reproduction of the schedule for sale. Additional copies may be purchased from the Detroit Real Estate Board at 30 cents each.

The willing and painstaking cooperation of the Department of Buildings and Safety Engineering in the preparation of this schedule is appreciatively acknowledged. In using this schedule, the rules established by Commissioner Joseph P. Wolff and his department heads, should be observed. These rules follow:

"The cubical volume of a building for the purposes of determining the fees shall be measured as follows:

"From the outside of the walls and from the basement floor to the mean point of a pitched roof or to the highest point of a flat roof. The volume shall include all dormers, enclosed porches, penthouses, and other enclosed portions of a building, but shall exclude open porches.

"In the case of buildings without basements, the measurements shall be taken from the ground line, and in the case of large buildings having deep foundations, the height shall be measured from a point below the basement floor by an amount equal to 1-5 of the depth of the foundation.

"In the case of open shelter sheds and other open sheds, the volume shall be determined by measuring from the projection of the edge of the roof and from the ground line to the mean height of the roof."

The cost figures presented are presumed to represent the minimum cost at which a fairly good building of economic design, may be constructed under most favorable circumstances within the Detroit district. The costs contain architects' fees, contractors' profits and all general items of construction and equipment including plumbing and heating systems, elevators, incinerators, refrigerating systems, etc. Financing costs, however, are not included.

As bids of individual contractors may vary from 20% to 50%, so may there be a marked variance in the costs of similar buildings erected within a single area. The quality of construction must be taken into account. The schedule presented is based upon the cost of average construction. The costs might be lessened by inferior construction or substantially increased by superior construction. In all instances the schedule should be used to reinforce rather than to supplant experience, information and judgment.

Since 1915, the schedule has been prepared under like circumstances and based upon like factors. It may be assumed, therefore, to present a rather accurate picture of the movement of building costs in the Detroit area during the past 33 years.

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TOWARD A SOCIAL ARCHITECTURE

(LIFE, LIBERTY AND THE PURSUIT OF ARCHITECTURE)

Address given by Oscar Stonorov, A.I.A. to Detroit Chapter of The American Institute of Architects Wednesday, January 18, 1950

Ladies and Gentlemen, Conferees and Competitors:

I had an extremely difficult time with the preparation of this address, because I presumed that you would not import a speaker from way east without expecting him to pontificate before you with some spectacular nonsense which would make the headlines of tomorrow's papers with something like . . . "Philadelphia Architect Advocates Abandoning Detroit to General Motors and Ford for Mess They Created and Move All Workers 50 Miles West to Start City for Decent Living" — or perhaps — "Philadelphia Dreamer Expects Plans Drawn by Local Visionaries to Become Reality in Foreseeable Future" — or again — "Quaker City Humanitarian Proposes Automobile Workers Build Cars Half Year, Parts for Housing During Other Half to Insure 20 Years Top Production Stability in Auto, Steel, Rubber, Electrical and Textile Industries."

You did, of course, expect me to touch on such frivolous subjects as the preservation of the right of the individual, free enterprise guaranteed by government, insured profits to corporations and uninsured risktaking by small investors and workers for us to compete in the world markets; and last, but not least—the national debt (always related to planning when one considers that somebody must pay for it, or pay more in the end, if we don't plan).

I should not hope that you would be satisfied with the recital of planning facts or statistics. You can read those in technical magazines. On the other hand I should not expect you to have me discuss Colonial Williamsburg and the motor age, or whether the window stripes in our buildings should be vertical, horizontal or checkered for the models of 1951, whether modern, colonial Abyssinian baroque or Cape Cod is more psychologically suited to middle or low income housing, or whether the Federal Housing Agency should insure modern design in modern times for mortgages that run 32 years or whether 90 percent mortgaged suburban living is more secure in costumes of the Revolutionary War or the British occupation . . . or whether Swedish is a passport for Socialism. Mentioning such praiseworthy questions is answering them, I believe, completely in the same breath.

If we are intellectually honest, we go to each other's cities to tell each other about our problems, how we are puzzled with some and how we have mastered others. The best I shall offer tonight might be confusion with direction. This is going to be an architect's speech and freehand, an intellectual doodle, not a working drawing produced with triangle, teesquare at $\frac{1}{4}$ inch scale. I shall talk about ideas, about abstract problems that move an architect who sways between art and politics, about "The Creator of Ideals", "The Messenger of Discontent" as the philosopher Edgar Singer, called the artist in his essay "Esthetics and the Rational Ideal". I shall not deal with technical problems. I shall not deal with the virtues of planning legislation

and administrative machinery that can lead to social architecture, legislation which is inadequate always for the purposes of our plans. I shall, however, talk about the architect's position between art and practical politics, as creator of the one and slave of the other. Only he, the architect-planner, can present the image of the end toward which the working instruments of planning are directed, to quote George Howe, only he can provide the statesman with graphic projection of the still impossible. He is constantly in search for a modern politician who is in need of a master plan.

I called these notes, "Toward a Social Architecture" with Sam Zisman's suggestion for a subtitle, "Life, Liberty and the Pursuit of Architecture", because we deal with people, build for people, plan for people, yet our modus operandi seems generally so disassociated from the consumers of our passion.

Talking before a Detroit audience on Planning seems like carrying coal to Newcastle. You have one of the best city governments in the country, a far-sighted planning commission, good civic organizations and a citizenry who take their cues from the best brains in labor and management. You have a real genius in Walter Reuther, whose thinking is profoundly affecting government and whole broad managerial conceptions are helping to shape the true competitive potential between two systems, the better of which will not ultimately emerge by the use of superior death-dealing weapons but by the looks, the feel, the content and the accomplishments of what our leaders' minds will devise for the limitless social expansion of American productivity to provide the amenities of daily living for the majority of our people. Communism is a challenge to be met. It compels Democracy to heighten its performance to survive. There seems to me a virtue to exaggerate from the speakers' platform: to provoke intellectually so as to bring ideas into focus.

Three concepts for the field of planning and architecture appear basic:

1. There are more people all the time and they live longer—(life expectancy is 68.8 years at present and increasing)
2. Man is biologically and physiologically immutable **while**
3. He changes his technological environment constantly.

From the first industrial revolution caused by steam and steel in the last century, we are passing into a second industrial revolution caused by atomic research and chemistry. An economic revolution is certainly to follow. Whether it is for good or evil, is not now for discussion. There are however certain corollary realizations in regard to ephemeral happenings in this respect. The historic role of warfare has been influential to important changes in our technology. The desire for decentralization or organic decentralization, as Saarinen the elder has called it—of our cities predates the atomic bomb. It seems only incidental that we are told that industrial dispersal, with its concomitant urban dispersal, is the most effective defense against bacteriological and atomic weapons. I do not believe that atomic warfare should be a factor in planning our cities. If we allow an atomic war to happen, we deserve the destruction that it will bring. The Philadelphia Planning Commission unanimously decided in 1946 that the existence of the atomic bomb should be of no consideration in the re-planning of Philadelphia. If war with atomic weapons should be resorted to, to defend our civilization, no defense of a physical nature will protect the worldwide spiritual depravity that will be both the origin and the result of such a war.

As I stated a few minutes ago, it was difficult to prepare this speech because I am not too familiar with the idiosyncrasies of your city. Had I been addressing my friends in Philadelphia at the moment, I would have risen without consulting a manuscript and said —

Ladies and Gentlemen: This is a very decisive moment in our lives. We are challenging ourselves as citizens of our communities to make true the big plans of rebuilding our communities. We have the means. Do we have the ideas? Do we possess the faculties and the talent to use the money to buy brick, cement, steel and glass and produce more than shelter, more than so many units of housing? Do we have concepts for the building of communities that are qualitatively the equal to our almost illimited quantitative possibilities? Must we continue bureaucratic, sexless architecture of dwelling units in monotonous multiples of federal housing islands throughout the cities of our land? This challenge now has been brought down

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through federal legislation to the local level in every instance. The realization of urban redevelopment and housing depends on local initiative, local plans, local determination to get things moving and started. And for the architect to challenge is twofold: He must be professionally capable of solving a sensitive problem of community design and he must be ready to become—because he is the only one that can and this is his extraordinary and natural contribution—he must be the three dimensional interpreter of so much that is statistical in community design. Because a community of people exists not in figures but it lives in space and time. It is more than the sum of its parts of dwelling units, laundries, community rooms and shopping centers. It should be designated for young people and old people, for middle and low income groups and it should be flexible enough for the neighboring process to grow. Those of our cities will be most successful and will get the greatest municipal benefit of the public housing program, who will understand how to integrate it, both as a backbone and yardstick in the development first of vacant land, because of the housing shortage, and later in redevelopment of the older parts of our cities.

The democratic character of the planning for both redevelopment and new housing is almost as important as the physical standards themselves. The job of creating communities and modern neighborhoods is important, yes. But the job is not just to eliminate slums, straighten out traffic, or create perry-neighborhoods with schools and shopping centers. We have to go deeper and through citizen participation make understood that the planning program is the assumption of broad responsibilities by the community and the planners for a continued understanding of a problem that is not temporary and for the anticipation of the changing social climate of our cities which will re-form these creatures of our design as years pass. Physical planning alone cannot satisfy a situation where the city as a whole has become physiologically and biologically inhuman, thus uninhabitable, and where the people leave, just simply leave . . . to settle in suburbs.

If we cannot build the type of community which carries within itself the self-seeding qualities in the order of neighboring, participation, responsibility and rooting, we better forget so-called higher standards of living and social progress. These are qualities, I believe, that are produced partially by **sensitory** satisfaction. Architectural beauty is the result of understanding design for living.

An American residential architecture is being borne in the comprehension of the essential needs of modern Americans. The small neighborhood say of 12 families, the harmony of the smallest unit of community design, grouped around a cul-de-sac, is more important

in the excellency of its individual solution than the concert of a great project of repetitive faulty components. The one, the small cul-de-sac, is human social architecture, recognizing the dignity of the individual for his felicity among his neighbors. The other, the great mass project, is what I might call airplane architecture—if not composed of excellent imaginative detail in floor plan, it only leads to old Beaux Arts falsehoods of the party plan; the repetition of ornamental configurations on paper: false axis's, the regimentation of academic symmetry, forced on the dynamic process of living; an architecture of bureaucratic obedience; not too different from the autocratic planning of dictatorial Socialism or Fascism. The design of most of our urban housing is not the expression of the happy family life in a setting of rooted security, it is not what we unconsciously desire: the social architecture of a free democracy. Bill Wurster's demand for one big piece of glass and balconies in apartments as part of the so-called minimum standards, is an indication of where we might begin.

We cannot restore the patterns of past centuries in taste or moralities. Not eclectic architects, but our society, to whose mood and necessity the architect is instrument, will, as Dean Hudnut put it, create our architecture and especially the architecture of our cities.

The beginning of the second half of the 20th century is full of promise. For the first time in history we can, with the material things we possess, completely change the contours of our cities. Within our lifetime another 20 million Americans will leave the farmlands and increase the population of our metropolitan areas. Within the next 20 years, the Housing and Redevelopment Act of 1949 will change our cities profoundly. We will be able to see the results in examples throughout our towns short distances apart. We can let this happen without a major plan, without a direction; we can let dog eat dog; but we cannot produce more cars; more television sets, more airplanes, without organizing by common consent the joint enjoyment of the products of our civilization. Man has a profound desire to be master of his environment. Since technology is giving us the means, we can create more and more, our environment in our own image.

With greater mobility has paradoxically come the desire for deeper roots; for deeper and permanent roots in permanent communities of neighbors—not only—to use words we must forget from now on—assemblies of "safe and sanitary dwellings in well planned housing projects." Thirty years ago a man who changed his job from one location to a distance of 20 miles, was forced to move his family. Easy public transportation or his automobile traveling on express high or parkways enable the same man to change his job almost at will in a radius of 30 to 40

miles. The more fluid time and space becomes, the greater becomes our desire for emotional and physical roots: our desire to reestablish the family in a neighborhood with neighbors—the family, that recently re-discovered base of a happy society. The more improvised our technological existence becomes—new jobs, inventions, etc.—the greater becomes our desire for esthetic satisfaction, for the permanency of construction, and thus awakens our generation's greatest preoccupation: A re-evaluation of our urban civilization.

So many of us have tried in meetings and conferences lately, to re-define and emphasize the need for neighborhood and community planning; we are trying to make an exact science of the process and the practice. So often do we planners draw lines around imaginary neighborhoods of cities, because we like formulae and doctrines and neat packages of ideas.

In looking at a farmer in New England trying to repair a stone fence to keep his cattle in, a stone fence destroyed every so often by nature, Robert Frost remarked—

"Some thing there is

That doesn't like a wall . . ."

In like manner we have to provide flexible plans so that the city is flexible for the flow of function and of people, for this changing life. Nevertheless we recognize that the desire for permanency and rooting is a new component of the design for living that will only ill-fit the narrow bounds of a **one-generation** community, a design that does not recognize young people, aging people, old people, small families, big families and all the possible permutations of the elements of living . . . in other words, if we would carry the formula of the neighborhood design to its logical conclusion, we would end up over an entire urban area with little units of neat middleclass suburbs. It does not work.

We architects must free ourselves from the concept of neat physical entities and their multiplication into patterns, and try for the creation of dynamic situations of growth and development, both social and physical.

To illustrate this point by describing what we call the Philadelphia approach, I want to quote from Robert Mitchell as he outlined our attitude to a meeting of planners:

In Philadelphia, during the last year, there has been a series of meetings of people in town who are concerned with local area planning. We know from previous studies that there is no such thing as a definable neighborhood in that city, and you can probably say that is true of any large city. You can find plenty of centers for one or another function but I defy you to find the boundaries because these things change. Planners have to have some kind of boundaries when drawing plans for projects,

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areas, etc. However, one of our mistakes is to assume that these boundaries have a social significance. In Philadelphia we got together people representative of the Health and Welfare Council, which is the health and welfare planning agency, the Housing Authority, the Citizens Council on City Planning, the Board of Education, and others, all technicians concerned with the problem of local area planning. All agreed that the planning for those three million people or so had to proceed not only from a central office but that it had to have some decentralization of focus. We also agreed that no planning that we were doing would have a great deal of validity if the physical and social planning were separated. So we were able to agree that we wanted to work as much as possible with people in the local areas. We know that in most instances we are starting with people who are there, the institutions, organizations, and ways of living, the values of those people, and also the physical pattern of buildings.

Is the planner in his wisdom going to say: "All this is beside the point!" Can this be swept away and can we create instead what we think these people need? Or perhaps dissipate the whole social structure in the area and substitute something else? Our approach is that in most situations of that kind we will start from the people and the physical structures we have and proceed from there; and, if that is the case, we want to take into our confidence the people who are there. We know in one area there are mixed groups, Polish, Russian-Jewish, Italian, and Negro, with some kind of nucleus but no definable boundaries. There are institutions and churches and the people tell us they have close ties with their clubs and churches. One of our problems has been to search for two things: what really constitutes leadership among these people? And who really constitutes the sources of reliable information about the needs and difficulties and desires of people who are there?

We know the school districts overlap, that the school population changes from year to year in an area, and that the schools cannot have a permanently defined boundary line because they have to send children back and forth into other schools to use the facilities.

That is the approach we are using. Instead of planning by formula we have to break down the housing needs of people who are living in a residential area and recognize the variations in them and among various groups. We have to understand the needs of

the various groups that are influenced by this environment: physical functions, service functions, social functions, and so forth. We have to try to understand the social and physical patterns of the city we are dealing with and the processes and forces of change in that pattern, and make use of that in trying to work toward what I tried to call a dynamic balance, a dynamic situation in which there is growth, in which change is a natural process as it is in all life. Cells die off and houses are taken away, people leave and new ones take their places. This growth should be in a direction in which people themselves and those who are working with them can progress always toward the adaptation of this environment to their own needs. We have to search for what some of us are calling an optimum of balance in the satisfaction of many peoples' needs and interests in the neighborhood by the elements and patterns that are there, and then try to enlist the interest and participation of the people themselves in this process.

Yet while we are patiently pursuing a democratic process of planning and planning education toward an awareness of the availability of planning, we recognize that new forms of three dimensional expressions are needed for the synthesis of the good life.

Exiting architectural solutions those small portions, the cells for the molecules of our plans, new concepts of space for physical living where the application of a colonial skin or any other skin acts more like a straight-jacket on the extremely flexible technology of contemporary building. It is unthinkable that the dull and dulling architecture of all the public housing projects of New York, Philadelphia, Chicago, etc. is all that architects can produce nowadays. By Jove: whenever there is halfways decent architectural expression of the meaning of community life, the people become different, their responsibility is greater, the vitality of the activities—creatures of good architecture, yes—proves and justifies the social experiment—if you want to call it an experiment. When 390,000 people take time off to bother with city planning, that is news. On the other hand, the story of the planning exhibition in Philadelphia shows that planning and the concerns of planning—to use a Quaker word—can excite people without making "modern architecture" a planning issue at all. Modern design, however, which infused the entire background of the exhibition, was probably the subtle element which gave so many people so much satisfaction.

In centuries past there was a unity of expression in all the arts. That is what we commonly call style. As technology was primitive the practice of the style was spatially restricted, yet

it pervaded and made the imprint of its attitude on every object.

The Greeks were strictly functional; the Romans eclectic and commercially vulgar; Gothic people were terribly conscious about the nature of material; the Renaissance person exuberant in the discovery of the modern world and completely sovereign in the application of all techniques at his command.

A new architecture is emerging in America: an architecture that Wolfgang Born has called geo-architecture—an architecture "that recognizes the surface of the earth itself as a gigantic canvas on which architects and engineers can paint with stone, wood, steel and water".

An architecture that begins to understand and express the dynamics of repose and mobility, the relations between the highway, the factory, the home, the park, the powerdam, an organic architecture that is not imitative of primitive techniques, of supports and openings—but an architecture that is daringly natural in that it either combats nature or strictly follows it without resistance. We span rivers with one swoop, we dam unbelievably powerful waters, we erect sheets of glass 600 feet high and maintain artificial temperatures within enclosures that are within $\frac{1}{4}$ " of lightning or subzero temperatures, or we sit under shelter that seems to be structurally unsupported close to the earth, including or excluding at our will, trees, waterfalls, and all natural life. We can be as lyrical, romantic and personal one minute, as we can be logical, technical and impersonal in the next. That is our architecture, that is our emerging style. An attitude that Frank Lloyd Wright has grasped in its totality when creating the idea of Broadacre City, a concept of architecturization of the vast continent, a concept of organic action from the Atlantic to the Pacific ocean, through the dales and over mountains, tying the regional to the local, tying our mobility to our roots: Usonia.

Here is where the architect enters the planning process. Where his 4-dimensional genius must give meaning to the two dimensions of statistical analysis: You either live in one or two story structures or in towers; three stories or six stories make no sense. In our housing-planning we are beginning to discover this new formula. It is not the sociological planner who brings about this solution but a daring architect, who combines his intuition for living with a plastical expression for an economical solution and produces a design that fits the aspirations for human respectability. This is the meaning of the 2-story 6-room houses and 22-story, 600-feet long buildings, 700 feet apart on 8% coverage at a density of 25 families per acre, one of the most exciting projects to become reality in Chicago.

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courage that has created our skyscrapers, 6 million cars, 100,000 airplanes or a million homes in one year. The space of the vast continent pervades every American school child's sense of scale. The space feeling for the continent is in George Washington's political testament, it is in Walt Whitman's language, it is in Frank Lloyd Wright's horizontals.

It seems to me that productive richness of our life as a nation must find its expression finally in our days in the orderliness and sanity of our communities. With the Housing Act of 1949 we are inaugurating this year a period that could be the renaissance of American cities. It is an issue of the most consequential nature in our life as a democracy. However, in the face of a world crisis, we do not see the forest for the trees. We were to celebrate this year the sesquicentennial anniversary of the founding of Washington with the follies of a New York World's Fair in miniature: the Freedom Fair in buildings of the shape of the three letters, U. S. A. This is all the imagination and maturity we can conjure to tell the world what we are after. Commercial midways, television sets, magics of industry: panis et circenses: it could not be any more Roman. The quintessence in emptiness of purpose.

It seems to me this is the moment where we should disclose to ourselves and to the world the goals and aspiration of our free society. This is the time to call for the most imaginative and perhaps utopian statement in terms of what we can do, what we shall do to demonstrate the vitality of our democratic system. Respectfully I call on the President of the United States to stop this farce completely and not just postpone it until 1951, as it seems that the Commission is unable to get construction under way for opening in July, and in its stead erect a 3-dimensional statement on the American way of life: build a community that will demonstrate to everybody what we are working for, what the promise holds: spell out the American physical standard of living that we can obtain in the second half of this century, as he spelled it out to Congress in his "State of the Nation" address.

What could attract more visitors to Washington: an exhibition on American planning and the American way of life. The scope of our physical plans and our social goals is more powerful than the hydrogen bomb.

It is ripe time that our profession descended from its ivory tower. We must take off our coats, roll up our sleeves. While the problem of our cities as a whole appears unsolvable, we must begin to tackle the smaller problems, because they are all part of the big one. We architect-planners are expected to lead. The planning commissions need our perspectives. We must convince the man in the street that the architect is more than the fancy of a rich client. As Ralph Walker states it:



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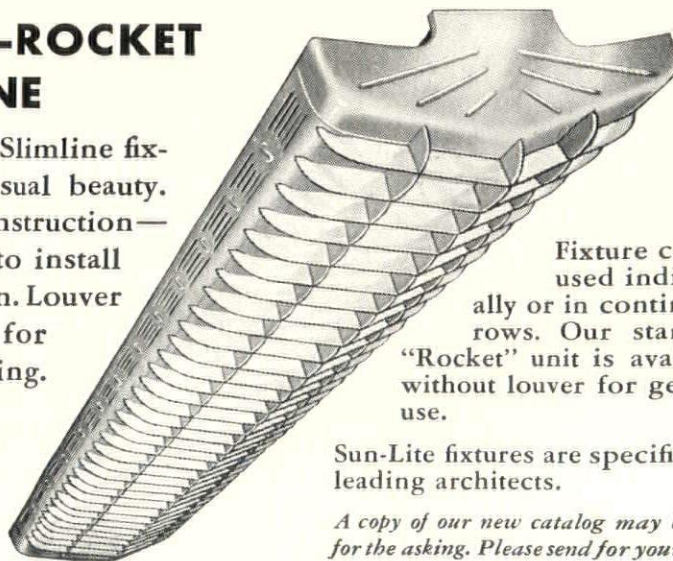
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As a body we must make a contribution toward our community life. The question whether service of this kind is free, seems to him of less importance than the great respect and benefit which the profession gains in doing this work. I know this is not true of the architects of Detroit. But whatever you do it is not enough. I could suggest that you have an exhibition on city planning to tell people what it is: that it is an analysis of the life of a city and its people. The lesson of co-operative effort on the part of all, because all should know that they have a great investment in their town. That we can realize good urban life in our generation. It was astounding to all of us that of the 400,000 visitors to the Philadelphia exhibition 48.2% showed that they would be willing to pay a little more in taxes each year to help bring about the improvements and that 89.6% were willing to contribute time and effort to bring about specific improvements in their own neighborhoods.

All evening I have been talking about planning and associated it with architecture. The two seem to me more and more inseparable. Planners would disagree perhaps, the 2-dimensional planners I am sure will; yet the city beautiful is as untrue as the city statistical is ugly: to paraphrase a brilliant phrase of Henry Churchill. And Walter Gropius put it equally well when he said that "understanding the social necessities of civilized life is evidently the most desirable condition for good design . . ."

A social architecture is built on the foundation of social standards. In this individual buildings are but details of the greater concept of our specific American civilization. Buildings cannot any longer remain unrelated to their

specific place in the social organization. At present they are but improvisations like the hundred sketches a painter makes before starting the organization of an important mural.

In certain areas we must continue to improvise. Our building technology allows, however, for great flexibility within the cube of buildings which should be arranged functionally within a site plan. The idea of the individual site plan is the most dynamic element in city planning. We are graduating to a conception where we can place the machine for living inside, without losing face professionally for not functionally expressing every screw on the outside. Beauty is allowable.

The greater beauty though is the social concept of equality. Housing for the poor need not be less beautiful than housing for the rich. Public housing projects for subsidized people must be put where living is best. It would be economic suicide for the community to isolate its best construction. To put the stigma of regimentation on government housing would be equal to the stigma of the slums. Why change at all? If public housing bonds and F.H.A. mortgages are compatible in the vaults of the insurance companies: why should the creators of these securities be questionable as to association?

Nothing can be a final answer in the evolution of man. Previously I stated that all I was attempting to do was give my own confusion some direction. The planning process in a democratic society is a continuous courageous experimentation. But the concept of social architecture can be a guide for continuous clarification of the values which we have come to call "the good life".

MICHIGAN MUTUAL EXPANDS

*Harley, Ellington & Day, Inc.,
Architects and Engineers*

Construction has started on Detroit's first new 11-story Office Building since 1931.

The structure will rise on the south side of Elizabeth Street between Woodward and Park Boulevard, directly in the rear of the Stroh Building. Harley, Ellington and Day, Inc. are the architects and engineers.

Plans for the building were announced by Walter E. Otto, President of the Michigan Mutual Liability Company, whose offices eventually will be moved entirely to the new location.

Otto said the building would cost more than \$1,500,000. It is expected to be completed by Fall.

According to the Department of Buildings and Safety Engineering, it will be Detroit's first large office structure since the New Center Building rose in 1931. Most of the city's biggest buildings were erected in 1927 and 1928.

Julian R. Cowin, of Harley, Ellington and Day, said the new building will incorporate the most modern fire safety features. Its structural steel frame will rest on caissons extending to bed rock. Enclosing walls will be of brick in combination with granite and stainless steel.

A distinguishing feature will be garage space, in the basement and lower floors, providing parking facilities for approximately 125 cars. Seven full floors of office space will comprise the bulk of the building.

The building will be connected by a bridge to the present Stroh Building on all floors above the second story level.

An elevator system will connect the levels of the garage to the third floor bridge and high speed elevators will serve the office portion of the new building.

The seven floors of office space will be completely air-conditioned and the latest type of artificial lighting to approximate daylight conditions will be employed.

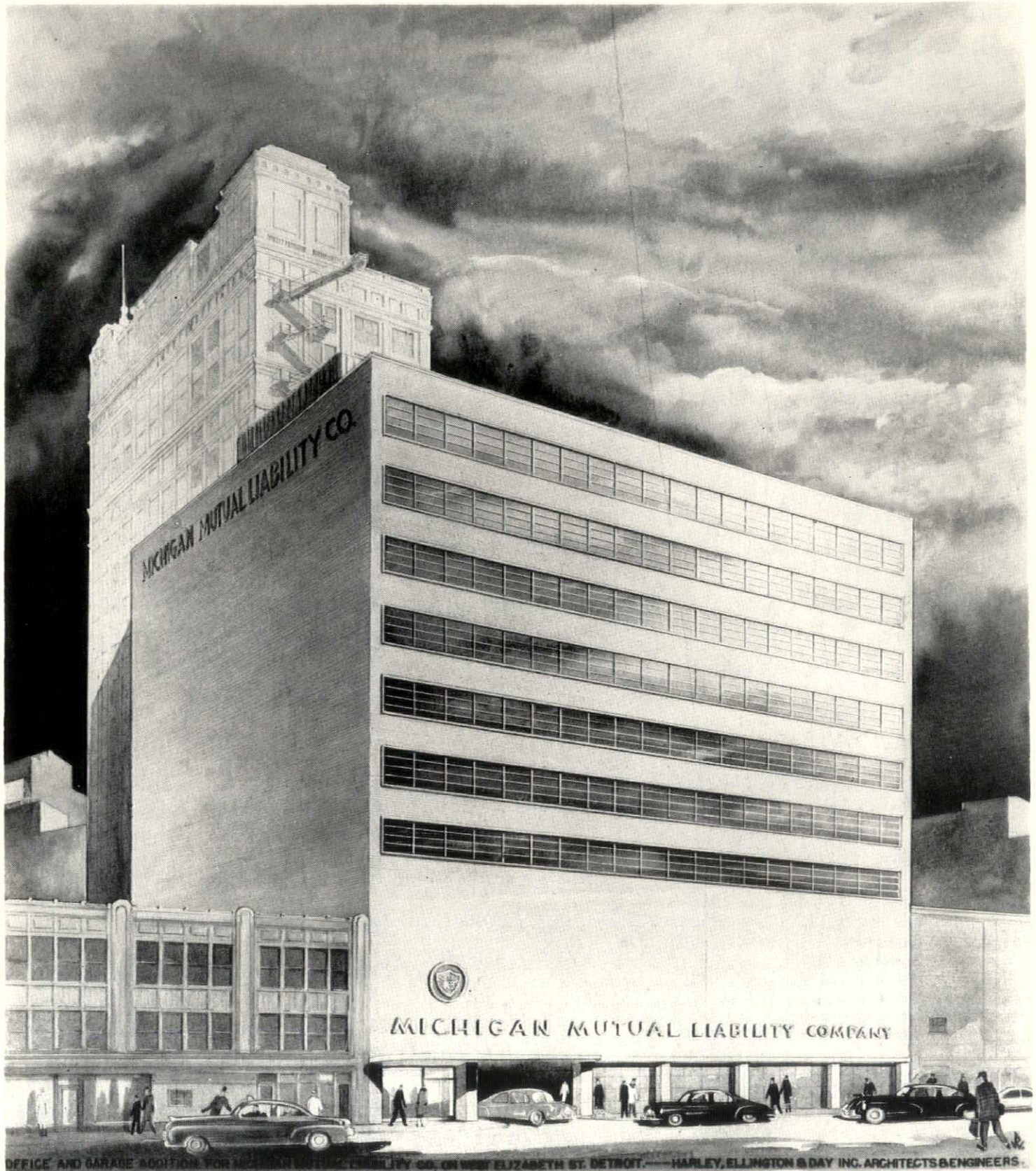
Ceilings will be acoustically treated. Windows will be continuous across the north side and part of the south side of the unit to give maximum daylight to the interior.

The building structure will be designed to accommodate at least four additional stories in the future.

At left is shown a group of members of the University of Michigan Student Branch, Detroit Chapter, A.I.A., visiting the office of Harley, Ellington & Day, Inc., Architects & Engineers. In the right foreground are H. E & D's Malcolm R. Stirton and Alvin E. Harley. Stirton is Chapter Student Counsellor.



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Cash on Hand and Due from Other Banks	\$ 327,845,098.56	
United States Government Securities	679,450,637.85	
Other Securities	96,615,367.83	
Loans:		
Loans and Discounts	\$ 202,916,074.88	
Real Estate Mortgages	50,330,754.60	253,246,829.48
Accrued Income and Other Resources		4,638,119.18
Branch Buildings and Leasehold Improvements		2,082,632.48
Customers' Liability on Acceptances and Letters of Credit		1,721,121.36
		<u>\$1,365,599,806.74</u>

LIABILITIES

Deposits:		
Commercial, Bank and Savings	\$1,175,445,100.09	
United States Government	71,066,301.89	
Other Public Deposits	47,329,381.98	\$1,293,840,783.96
Accrued Expenses and Other Liabilities		5,315,585.47
Dividend Payable February 1, 1950		600,000.00
Acceptances and Letters of Credit		1,721,121.36
Reserves		3,674,172.06
Capital Funds:		
Common Stock	\$ 15,000,000.00	
Surplus	35,000,000.00	
Undivided Profits	10,448,143.89	60,448,143.89
		<u>\$1,365,599,806.74</u>

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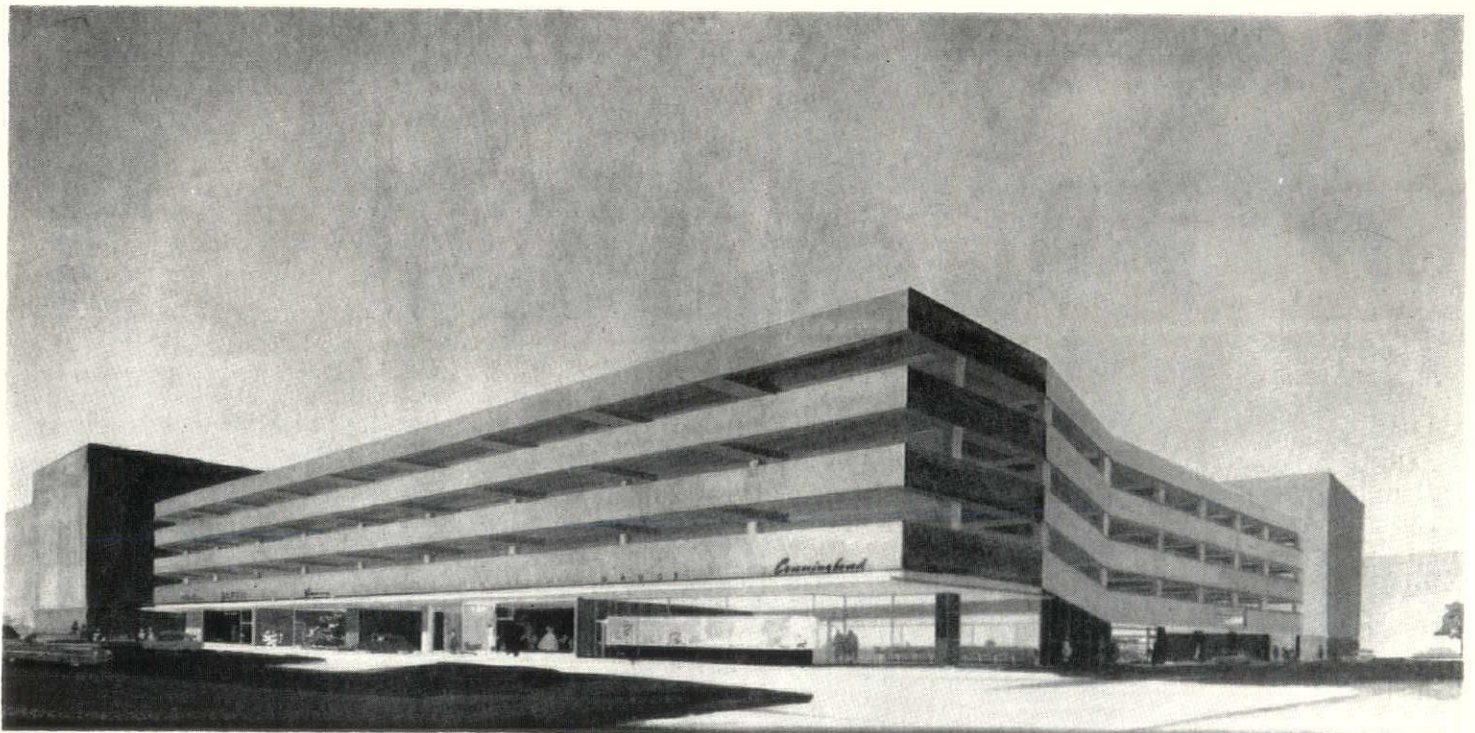
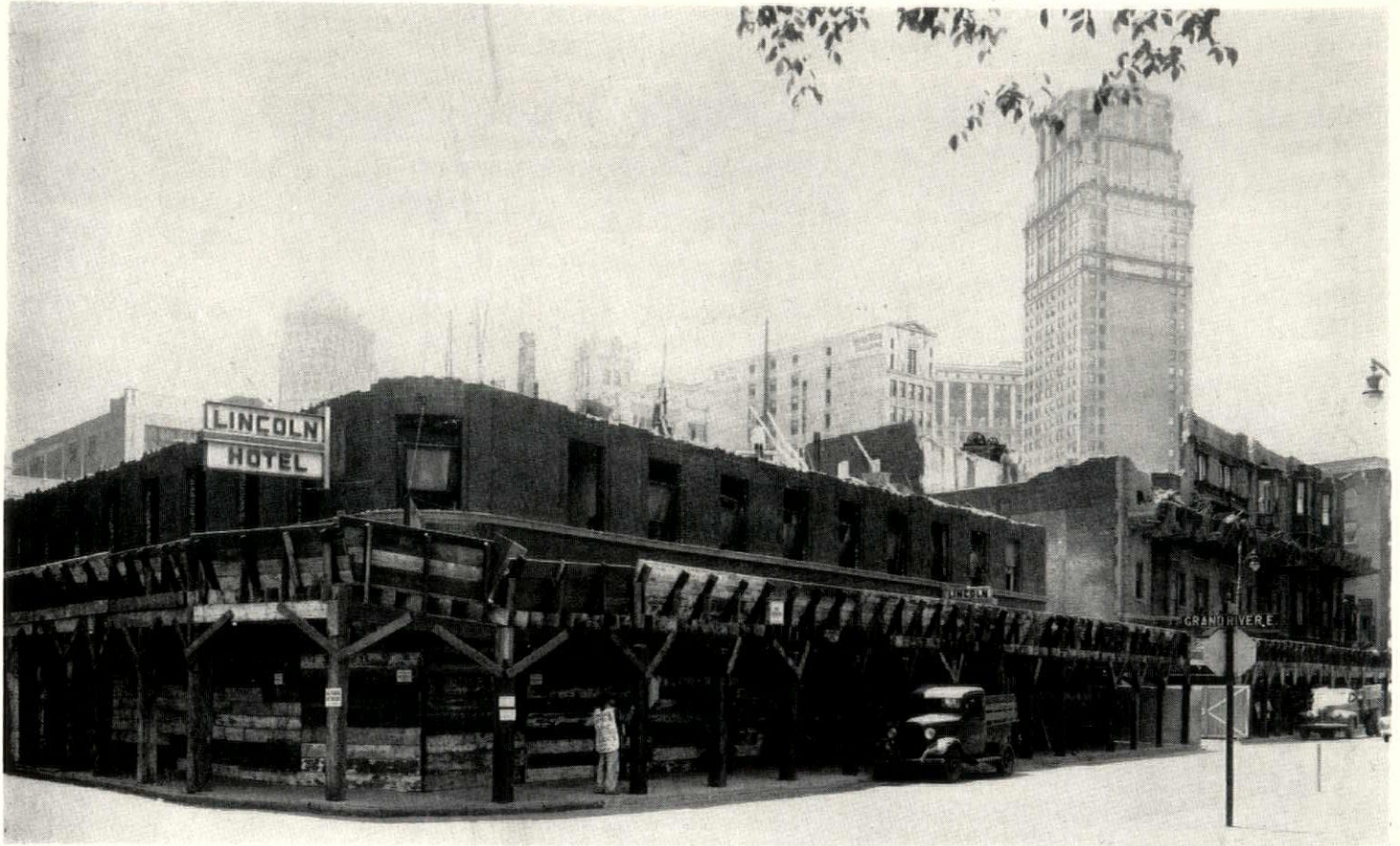
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Entire block, bounded by Broadway, John R, Center and Grand River Avenue, East, is cleared to make way for Detroit's new Shoppers Parking open-deck garage.

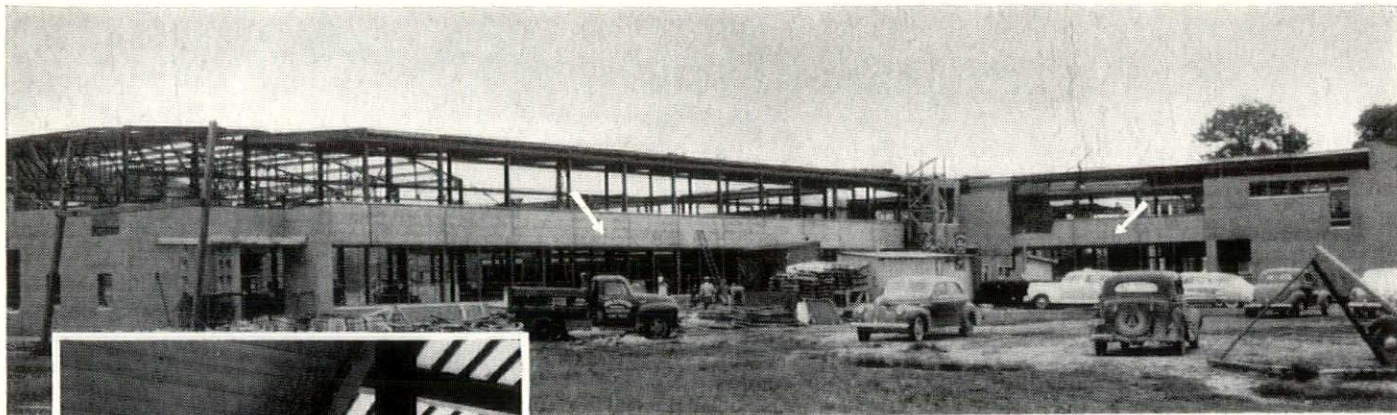
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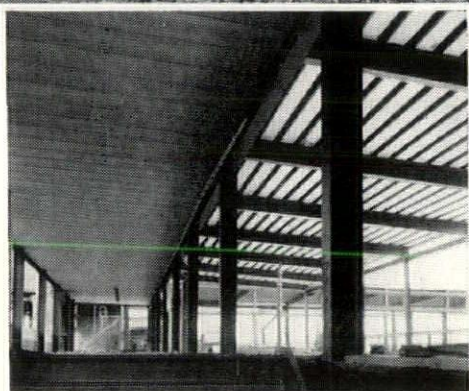
Perspective of open-deck garage being erected on site pictured at top of page. Smith, Hinchman, & Grylls, Inc., are architects and engineers.

Quality School Construction

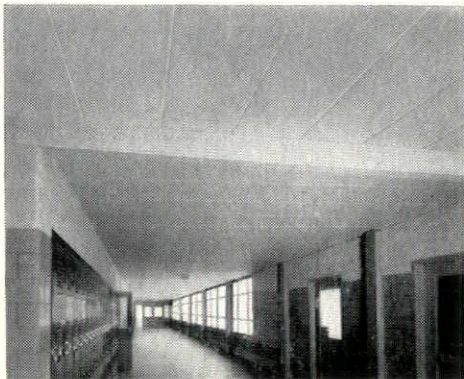
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Fenestra insulated "C" Panels used as a spandrel between windows of first and second floors. Four panels high. 14' long panels laid horizontally.



Exposed corridor roof shows Fenestra "D" Panels laid flat side down. Main roof area under panels at right was finished with suspended plaster ceiling. Roof was finished over a large area early in construction.



Exposed ceiling of structural Building Panels wall to wall. Factory prime-painted, Panels provide a smooth surface, economically finished by adding a coat of paint. Attractive, noncombustible. Note Fenestra Hollow Metal Doors, Fenestra Intermediate Windows.

How Fenestra Steel Panels, Windows and Doors contributed to economical construction in the Robert N. Mandeville High School at Flint, Michigan.

Architects Bennett & Straight of Dearborn, Michigan, faced a familiar set of requirements:

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- To be ready for fall occupancy.
- Limited budget, calling for low cubic-foot cost.

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For the roofs of the 100' x 100' gymnasium and the shop, Fenestra Acoustical Holorib Roof Deck was used. This provides a surface for application of roofing materials. The underside provides a sound-absorbing, perforated surface. It is noncombustible, and being steel, withstands impact. Holorib was used as the permanent reinforcing form for the seats in the spectator stands of the gymnasium.

Fenestra Panels—Fenestra Windows—Fenestra Doors—combined in this structure to help the architects and contractor achieve their triple goal of a sizable, sound structure, speedily erected, at low cost.

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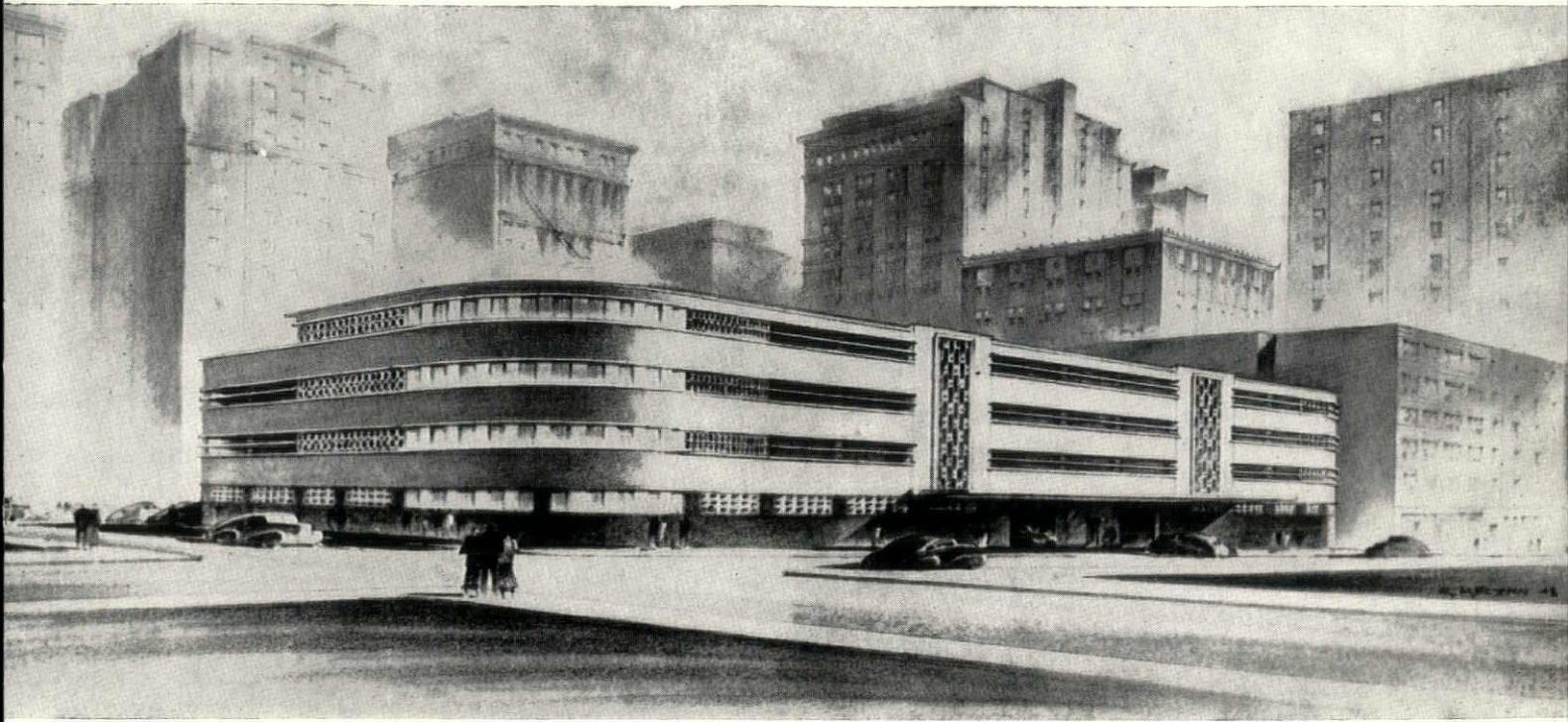
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Preliminary sketch of one of the open-wall garages Pittsburgh will build. Ground-floor frontage will be used for shops.

Pittsburgh Starts Program to Lick Parking Shortage

NEARLY every American city has its downtown parking problem. Usually the size of the problem increases with the size of the town, so that in our very large cities it reaches seemingly hopeless dimensions.

But in Pittsburgh, they are taking a hint from the story of the chef who, when asked "How would you cook an elephant?", replied, "I would first cut him into little pieces."

That's how Pittsburgh is tackling the need for thousands of parking spaces in its downtown area, better known as the Golden Triangle.

City planning and traffic experts have been dissecting the problem for more than five years. Now they have a long-range plan in operation.

Construction of the first four in a series of public parking garages will begin this Spring. Others will follow

later. Bit by bit, Pittsburgh expects to cook the whole elephant with a minimum of fuss.

Here's the Pittsburgh recipe:

It began with a study of downtown parking habits and demands.

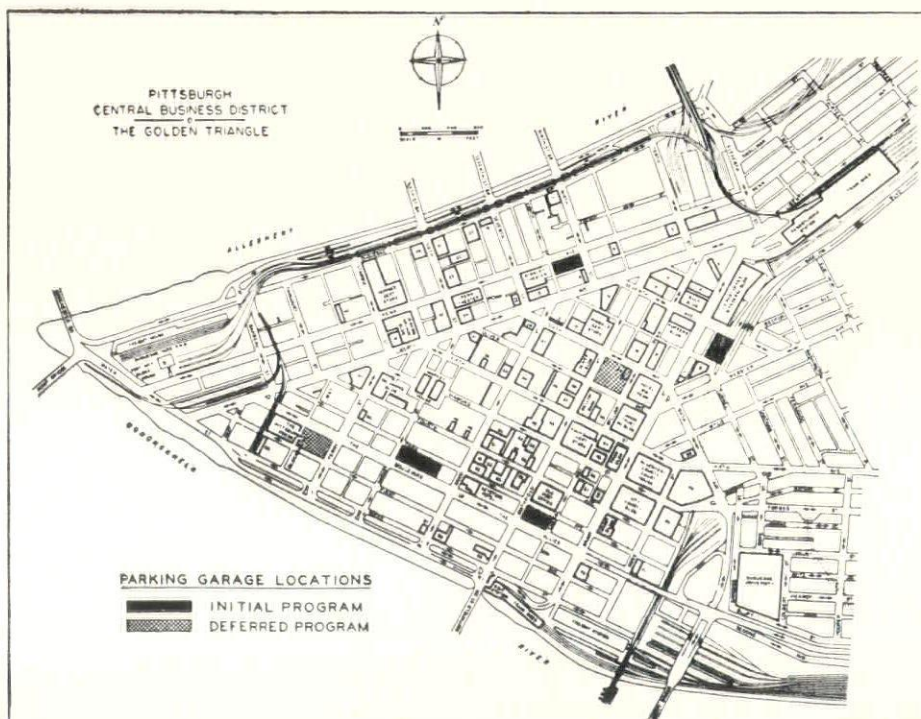
The need for both short-time and all-day parking spaces, in each part of the downtown area, was measured. (This method now is used by most state highway departments in working with cities on parking problems.)

Then, in 1947, the state legislature approved creation of a Public Parking Authority for Pittsburgh. It's a five-man board named by the mayor, and has power to issue revenue bonds, condemn land for parking use, build and operate parking facilities, and collect parking fees to retire the bonds.

The Authority hired an engineering firm to take the city parking study and work out a program of action. The job was done—and today architects are finishing their construction drawings for the parking garages.

Pittsburgh doesn't expect to lick the whole parking problem at one time. The first aim is to take care of the short-time parker, who comes downtown on a business or shopping trip. The all-day parker meantime continues to patronize the commercial lots, which charge high rates for short-time parking but relatively low rates for all-day parking.

The rate schedule recommended to the Authority by the engineering firm



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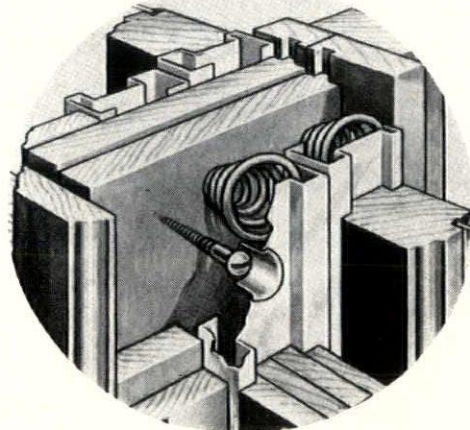
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is 15 cents for the first half-hour, 30 cents for one hour, 40 cents for two hours, 50 cents for three hours—and then a stiff 30 cents per hour for parking over three hours.

These rates are subject to possible revision when final cost studies are made. But the basic idea will hold—that the rates will encourage short-time parking. Reduced rates will apply for evening and Sunday parking.

The four garages to be built this year will cost about \$4.5 million in all, and will handle 1,947 cars. They'll be the open-wall type, from three to five stories tall.

Cars will be parked by attendants, for self-parking garages require more space per car than can be justified on high-priced downtown land. Attendants will use "man lifts" and sliding poles to get to and from upper floors.

Not overlooking any revenue bets, the garages will have shops and restaurants for lease along the ground-floor frontage. And the city will give the Authority, if needed, its parking meter revenue, which runs about \$100,000 a year.

Two more garages will be built for short-time parking after the first four are completed. One will be an underground garage, to hold 1,090 cars, which will be under a new park downtown.

Authority officials point out that normally they would oppose underground garages, since the cost per car space is several times as high as for open-deck structures.

However, a \$4 million gift was given the city for use in creating a downtown park, with no objection to use of the land underneath for parking. So for another \$4 million the Authority will add the underground parking facility, in a location where parking needs are acute and where no other suitable space can be found for parking garages.

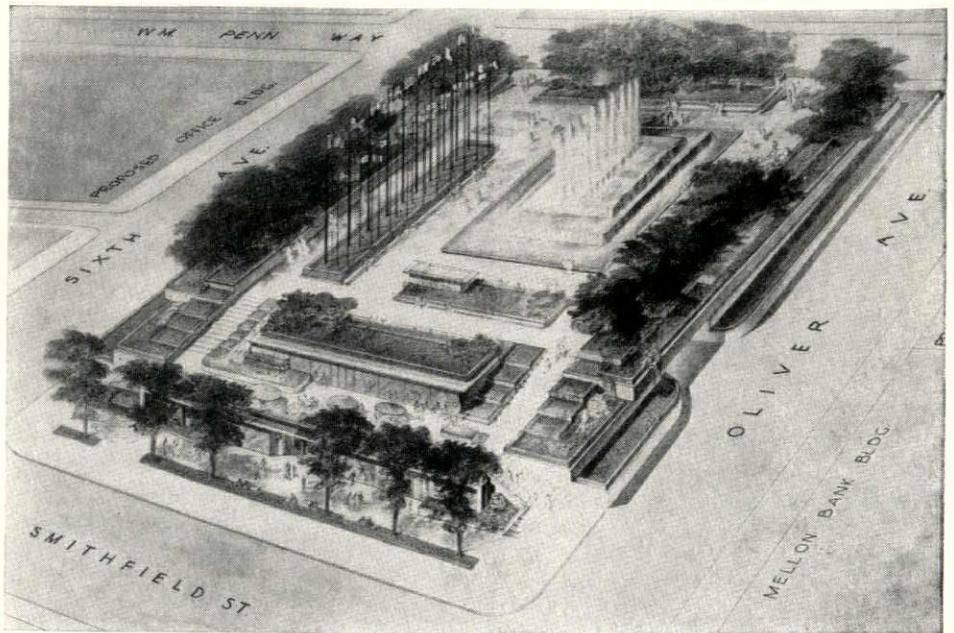
All the parking garages will be built on land now vacant or occupied by obsolete buildings. Later, with revenues from the six central-area garages, the Authority plans to build a series of

all-day parking garages in a ring around the downtown fringe.

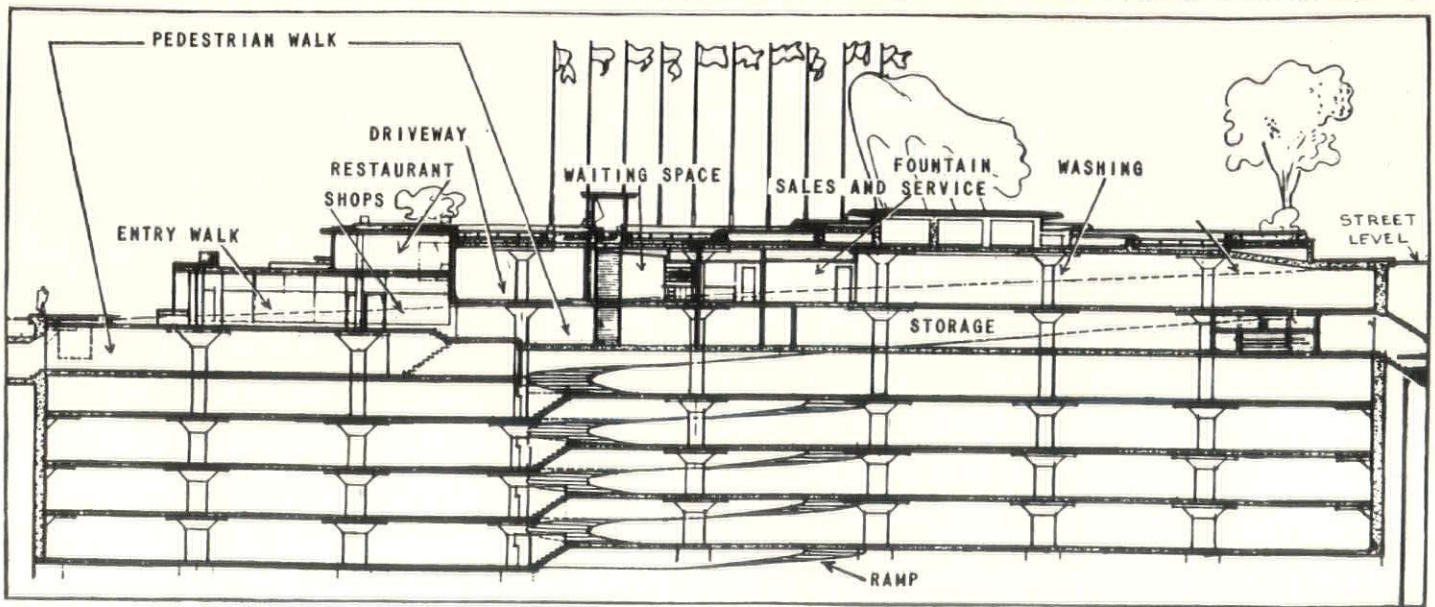
The Pittsburgh program is the first developed by a large American city for complete solution of the downtown parking problem.

It follows a course recommended by leading traffic experts—that large cities first build a series of open-wall parking garages, scattered through the downtown area, for short-time parking; and that all-day parking facilities be developed as a secondary program, and located along the fringes of the central business district.

New city park will have underground garage for 1,090 cars.



Side view of underground garage. Floors will be staggered and have the equivalent of a five-story garage in storage capacity.



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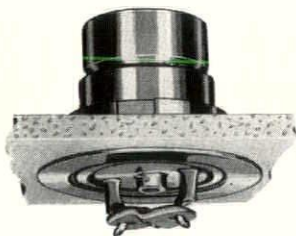
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WRITING PAINTING SPECIFICATIONS

By Stanley Hanks, Stanley Hanks Painting Co., St. Louis

Reprinted from American Painter

This is not an attempt to instruct architects how to write painting specifications. It is rather a review of some of the faults that occur in painting specifications, causing trouble and confusion, and possibly accounting for some of the extreme variation in painting bids. The following suggestions may seem superfluous to many architects and engineers, nevertheless, only the items that we encounter time after time in making painting estimates are included herein.

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Architects should be specific instead of trying to throw up a smoke screen of verbiage to protect the owner and the architect against any and all eventualities. They should look at the plans and see what materials are going into the building which will need painting. They should mention the major items to be painted—or not painted. Architects sometimes write five or six pages of painting specifications and never even mention a metal deck that covers the entire building, then try to hang the painting of it onto a painting contractor under miscellaneous iron or sheet metal. This also applies to structural steel, bar joists, roof t's, roof tiles, wood decking and mechanical work.

These are big items—sometimes painted, sometimes not. If they are to be painted, the specifications should say so. If not, they should be listed under items not to be painted. If only the exposed portions of these items are to be painted, specifications should say so definitely—otherwise the architect's client will be paying for painting a lot of furred in material even though it doesn't get painted.

Roof t's should receive special attention in painting specifications because they frequently are not shown on the drawings but are only specified under the gypsum roof or roof tile specification.

The architect should index his alternates. Subcontractors seldom read an entire specification. Alternates buried in a mass of general conditions or wherever else an architect can think of to hide them, are often overlooked by subcontractors. General contractors have to call them back to estimate alternates and sometimes have to guess at alternates for the sub trades themselves.

If an architect specifies paint materials that are not well known to the trade, he should give the manufacturer's or dealer's name and address so the painting contractors can get prices. Contractors have been hooked so many times by little hole-in-the-wall outfits that on seeing paint materials specified without alternate they immediately suspect collusion. Most of them will make a fair guess at the price and double it rather than make a lot of phone calls trying to get a quotation.

If mechanical work is included in the general contract, the architect should

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specify painting it under the general paint specification. If it is let separately, the specifications for painting it should appear under each heading of the mechanical specifications. It often happens that the mechanical work is let separately from general contract and the painting of it is included in the general contract. In these cases the general contractor will not have drawings available for the painting contractor to estimate it, so the painting contractor or the general contractor may have to guess at a price for painting the mechanical work.

We sometimes find painting mechanical work specified under both the painting and the mechanical specifications which usually doubles the cost of this item to the owner as both the painting contractor and the mechanical contractors include it in their estimates and both try to duck it when it comes time to paint it and neither will give any credit for it. It also happens occasionally that painting mechanical work is left out of both specifications, resulting in an unanticipated cost to the owner and usually considerably more than it would have cost if it had been included in the original contract.

We sometimes see a specification calling for two or three coats of expensive field paint for structural steel and two or three pages specifying elaborately the formulation of the field paint and the preparation of surfaces and method and procedure for applying the field paint. Then we look back under the steel fabrication specifications and see "all steel shall be given a shop coat of protective paint before shipping."

Possibly steel fabricators are more honorable people than painting contractors and do not need to be tied up with a long winded specification but there are exceptions. We have seen them take steel that has lain in their yard a year or more, bounce it a couple of times on some blocking to knock off the loosest scale and then start blowing some thinned out box car red on it for a shop coat.

If a painting contractor is dopey enough to paint over such a shop coat it probably won't stay on long enough for him to get off the job, and if he squawks about it he will probably be accused of gouging for extras.

Should Be Sandblasted

The only way to correct this sort of shop coat is to sand blast it off. In dozens of controversies over bad shop coats we have never known one to be sandblasted. It always ends up in a compromise reconditioning, that is, wire brushing, and scraping off what is loose and touching up with shop paint. The owner is the loser. He will

never be able to keep paint on such a structure. The architect is partly to blame and that is why the fabricator is never required to correct the situation as he should by sandblasting.

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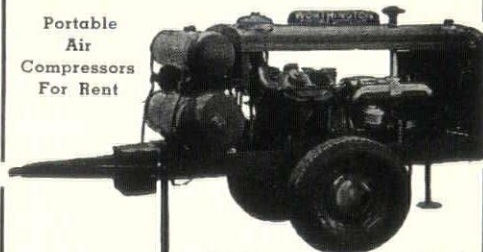
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This city planning model, used in last year's Michigan Society of Architects architectural exhibit, at the Detroit Institute of Arts, has been sold to the Saginaw Valley Chapter of The American Institute of Architects, for use in the builders show of Saginaw, in which the architects will take part. *Coburn Photo*

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painting contractor on the job is for the architect to specify more coats than are necessary to do a good job. The responsible contractor will figure on doing the job as specified; the shyster will figure to skip some extra coats.

Two coats on the shop coat are sufficient for exterior structural steel and miscellaneous iron and, except in light color, one coat on the shop coat is sufficient for interior structural steel and miscellaneous metal. Three coats is sufficient for painted or enameled woodwork inside or out and two to three coats will do for plaster and masonry.

If the architect wants zinc sulphate on the walls, he should specify that it be dyed, otherwise he probably won't get it. It is practically useless anyway. If the walls are dry, they won't need it and if they are wet it won't do any good. It is probably helpful where efflorescence shows on the wall, but if the efflorescence is still coming out of the wall, zinc sulphate will not stop it.

The following verbatim quotation from a Kansas City architect's specification for a new Baptist church near Kansas City is certainly not typical, but it will illustrate very nicely one of the points we find objectionable:

"Execute all work **whether specified and not drawn or indirectly meant by the specifications and drawings, but which is necessary for proper fulfillment of the obvious intention thereof.**

"Each contractor shall understand the same to be implied and shall provide for it in his tender as fully as if it were described or delineated."


Such clauses in the specifications, cover up and protect the architect on the things he overlooks but make a goat out of the painting contractor. Something should be done about such "all inclusive" painting specifications. The painting contractor needs protection, too.

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BELOW: Looking South on Detroit's Washington Boulevard. Hotel Statler is in Right Foreground. Courtesy of Detroit Convention and Tourists' Bureau.







Downtown Detroit

This airview of beautiful downtown Detroit shows the majestic Detroit River forming the International boundary connecting Detroit and Windsor, Canada, which at this point is south of the United States.

The view illustrates Detroit's attractive location, and is the reason why tourists and convention delegates find the dynamic city so appealing. The large stores in the downtown shopping district, the palatial hotels and outstanding theaters, clubs and social centers are largely located in this area.

Fleets of the Detroit-Cleveland Navigation Company with their ocean liner type of ships, the Put-in-Bay line, the Georgian Bay line, the Canadian Steamship line, sail from docks shown in the picture. Belle Isle is to the left, and the Briggs Stadium, home of the Tigers, Detroit Baseball Club, a few blocks to the right.

Detroit's famous Woodward Avenue, starts at the Civic Center on the Detroit River, passing the City Hall, famous department stores, bisecting Grand Circus Park, to the Art and Cultural Center, the General Motors, Fisher Building area, past the State Fair Ground, famous Zoological Gardens, Royal Oak, Birmingham, picturesque Bloomfield Hills and the resort country of the north.

(Courtesy Detroit Convention and Tourists Bureau)

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Detroit Bank	24	Rogers, Maurice V. Co.	63-101
Detroit Brick & Block Co.	68-98	Rohn Fireproofing Co.	46
Detroit Brick Manufacturers Assn.	46	R. O. W. Windows	94
Detroit Edison Co.	56	Royal Oak Wholesale Co.	94
Detroit Electrical Contractors' Assn., Inc.	20	Russell Plastering Co.	86
Detroit Fuel & Supply Co.	99	Sales, Murray W. & Co.	99
Detroit Lumber Co.	101	Schaefer, Jos. W. Co.	98
Detroit Steel Products Co.	92	Schieber In-Wall Folding Tables & Benches	6
Dickinson, H. H. Co.	101	Sherwin-Williams Co.	28
Diebold, Inc.	99	Sibley, F. M. Lumber Co.	101
Dodge, F. W. Corp.	76	Simmons, J. L. Co., Inc.	84
Dunn Blue Print Co.	104	Smith & Andrews Construction Co.	101
Enterprise Heat & Power Co.	66	Smith Fireproofing Co.	42
Ernst, Robert & Sons Co.	98	Spitzley, R. L. Heating Co.	96
Etkin, E. J. Construction Co.	36	Sterling Structural Steel Co.	101
Enterprise Building Products	92	Stevens, Frederic B., Inc.	70-99
Fidelity & Deposit Co. of Maryland	6	Stevens Heating & Ventilating Co.	80
Fireside Printing & Publishing Co.	74	Strom Construction Co.	98
Flint Mosaic Tile & Terrazzo, Inc.	28	Sun-Lite Manufacturing Co.	87
Flint Sash & Door Co.	94	Talbot & Meier, Inc.	26
Freeman, John H.	96	Tarnow Electric Supply Co.	32
Freeman-Darling Co.	98	Taylor & Gaskin, Inc.	28
Glanz & Killian Co.	32-104	Thayer, R. D. Co.	99
Grand Rapids Sash & Door Co.	52	Thomas Brick & Tile Co.	72-99
Grangood Electric Co.	99	Tilt-A-Door Corp.	3rd Cover
Green, John E. Co.	97	Toledo Plate & Window Glass Co.	104
Hafke Bros.	54	Trowell Construction Co.	44
Hall Engineering Co.	22	Truscon Laboratories	58
Hanley Co.	99	Truscon Steel Co.	5
Hanna, Zabriskie & Daron	72	Turner-Brooks, Inc.	44
Harrigan & Reid Co.	97	Turner Engineering Co.	60
Harty, R. V. Co.	94	United States Gypsum Co.	14
Haven-Busch Co.	86	United States Radiator Corp.	66
Heating, Piping and Air Conditioning Contractors Detroit Assn.	84	Utey, J. A. Co.	40
Heineman & Lovett Co.	83-101	Viking Sprinkler Co.	96-101
Hickey, Shaw & Winkler, Inc.	86	Virginia Metal Products Co.	72
Hickson, A. N., Inc.	36	Walbridge-Aldinger Co.	34
Holmes, Chas. Hardware Co.	94	Wallace Stone Co.	82
Holmes, C. L. Co.	70	Warren Fiber Products Co.	74
Horn Fuel & Supply Co.	18	Western & Southern Life Insurance Co.	30
Hunter & Co.	72	Western Waterproofing Co.	54
Huron Portland Cement Co.	51	Westover-Kamm Co.	46
Hutton, Robt. & Co., Inc.	104	Westphal, John C. Co.	32
Insulation Engineering Co.	68	Whitcomb-Bauer Flooring, Inc.	26
James & Roach, Inc.	80	Whitehead & Kales Co.	22
Johns-Manville	58	Winkworth Fuel & Supply Co.	36
Kent-Moore Organization, Inc.	26	Wolverine Porcelain Enameling Co.	94
Kimball & Wilson, Inc.	96	Wolverine Stone Co.	99
Koenig Coal & Supply Co.	101	Wood, W. E. Co.	8
Krieghoff Co.	101	Zonolite Co.	36

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• VENTILATING
• AIR CONDITIONING

M. DEN BRAVEN CO.
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HOGarth 7494
ESTABLISHED 1912



Lifetime Doors of Aluminum for Residential Garages

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Since 1935 TILT-A-DOOR has been building metal doors for the residential building trade. The experience gained over this period is reflected in our postwar product. By combining aluminum alloys with steel, we have produced a door 60% lighter than the prewar door, yet actually stronger.

Available in the standard single and Twin Door sizes

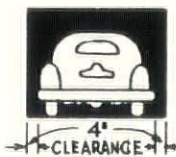
Also featuring the new "eight six" doors for the wider automobiles.



YEAR 1927



YEAR 1937



YEAR 1947



YEAR 1950

NOTE

Sketches at the left show how the automobile has outgrown the old 8'-0" wide standard opening.
BE SAFE! Specify the 8'-6" wide Tilt-A-Door.

TILT-A-DOOR CORPORATION

468 East Nine Mile Road

Detroit 20, Michigan

Jordan 4-6780

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INSULATED

METAL WALLS

for INDUSTRIAL and COMMERCIAL BUILDINGS
ALUMINUM, STAINLESS or GALVANIZED STEEL

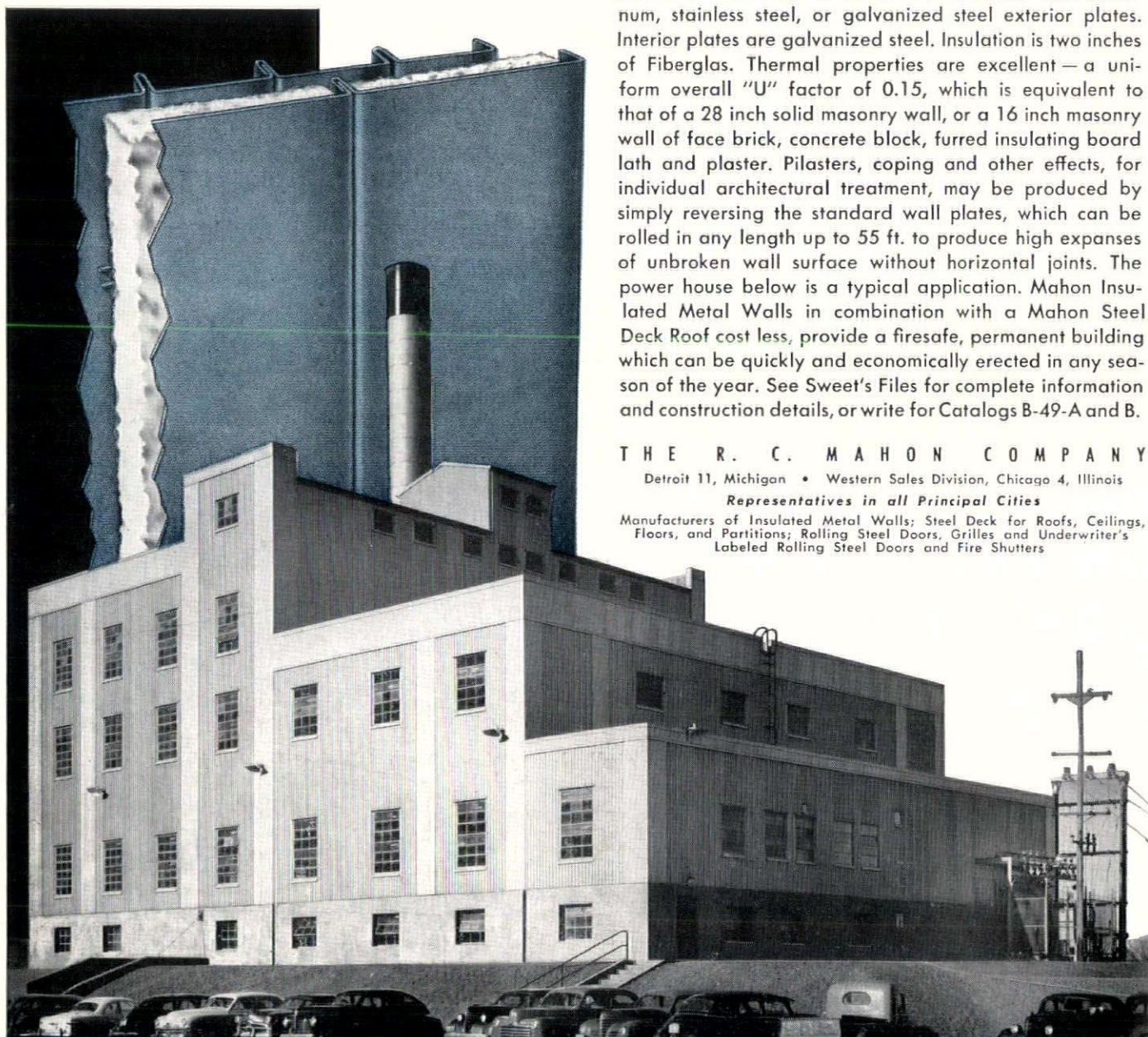
Mahon Insulated Metal Walls are available with aluminum, stainless steel, or galvanized steel exterior plates. Interior plates are galvanized steel. Insulation is two inches of Fiberglas. Thermal properties are excellent—a uniform overall "U" factor of 0.15, which is equivalent to that of a 28 inch solid masonry wall, or a 16 inch masonry wall of face brick, concrete block, furred insulating board lath and plaster. Pilasters, coping and other effects, for individual architectural treatment, may be produced by simply reversing the standard wall plates, which can be rolled in any length up to 55 ft. to produce high expanses of unbroken wall surface without horizontal joints. The power house below is a typical application. Mahon Insulated Metal Walls in combination with a Mahon Steel Deck Roof cost less, provide a firesafe, permanent building which can be quickly and economically erected in any season of the year. See Sweet's Files for complete information and construction details, or write for Catalogs B-49-A and B.

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Bison Power Plant, built at Minot, N.D., for Northern States Power Co. Mahon Insulated Metal Walls with Stainless Steel Exterior Plates and Stainless Steel Flashing used throughout. Pioneer Service & Engineering, Chicago, Architects & Engineers.

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